ay’tik

(we)

strategies, tactics and an arbitrary metaphor for active screaming

reynaldo young

ay'tik (we) are any large number of female and male singers, plus 2 percussion players

percussion:

(1) timpani (25''- 28'')

(2) large orchestral bass drum, pod rattle, sizzle cymbal

commissioned by coma with funds from yorkshire arts

first performed on friday 26 july 2002 by coma summer school ensemble at bretton hall, wakefield

in the beginning is the scream: we scream

john holloway

this script contains a set of written instructions, guidelines, suggestions, ideas, allegories, etc. aiming to accomplish a collaborative process between the group of individuals who agree to realise it; when done, the script is a score and the sounds produced during that doing constitute the music intended in the score. this music only exists as a result of the interactions between the performers themselves and between these performers and the score, which is itself the composer's action.

the particular process described on these pages could be summarised thus (roman numbers refer to those in the scores):

1- the scream

(i) *sound*: non-verbal screaming articulated in 4 different modes (overall texture: soft/still >> loud/busy)
action: individual call/ response >> recognition >>gathering

(ii)-(iii) *sound*: verbal screaming, same 4 modes (chaotic/loud >> rhythmic/loud >> rhythmic/soft)
action: support, re-grouping, organisation, first articulation of metaphors through the uttering of chosen texts

2- the metaphor for hope

(iv)-(v) *sound*: choral singing, rhythmic >> still
action: towards stasis

(vi)-(vii) *sound*: drone, responsorial singing, improvisation
action: the search for a radically different beauty through improvisation of harmony and timbre

the score is rendered (1) as a set of verbal instructions (including diagrams of movements), and (2) as a set of instructions written in western musical notation (including 'alternative solos'), plus some pages of chosen text to be read during the performance; these two frames (verbal and musically-notated) overlap and are linked with each other when necessary by page numbers, rehearsal marks and cues.

john holloway's book 'change the world without taking power' is the theoretical source which the strategic principles of this score came from.

the spoken un-sung texts are taken from the above mentioned work and from declarations, stories, poems by the *clandestine revolutionary indigenous committee* and the *general command of the zapatista army of national liberation.*
('from the mountains of the mexican southeast'; subcomandante marcos, comandante david, et al).

the songs are settings of words in the tojolabal language of southeast mexico, plus excerpts from a mayan story, also in tojolabal.

for **coma**.

modes of screaming

a

sad, anguished, suffering, wretched, desolated, tormented, dolorous, mournful, in agony, grieving, afflicted, in pain, distressed, confused

medium long to very long

ppp or mf

b

angry, enraged, furious, mad, indignant, storming, wild, exasperated

short or very long (repeat short sounds)

f to ffff poss

c

1- frightened, alarmed, horrified, outraged, afraid, shocked, terrified, stunned

2- menacing, intimidating, frightening, alarming, looming, ominous,

short to long

pp or f

d

disgusted, nauseated, repulsed, sickened, repelled, appalled, revolted, with loathing

very short or long (repeat long sounds)

p to fff

*we each choose 3-4 non-verbal expressives to vocalise screams in modes **a-d**; once chosen, we utter always the same sounds.*

we only change our chosen sounds to imitate as exactly as possible a sound produced by a partner(a sound we like, or relate to, or…)
this indication is valid throughout the piece.

*mode **c** consists of clear-cut contrasting deliveries; we choose sounds from different sub-groups.*

*mode **d** is the only one which allows comedy, irony, sarcasm: let's use this.*

i

the scream

(page numbers and rehearsal marks of music score)

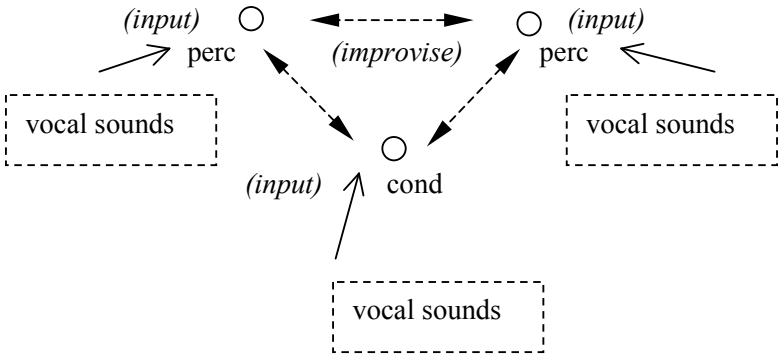
pages 1-2

we start sitting surrounding audience, (see movement diagram 1) head resting on folded arms,
and without knowing where each of the rest of us is;
when space is as silent as possible,' soloist a' starts in mode **a***;*
'soloist a' is sitting within audience, starts first sound still with her head resting on her arms.
(suggestion)
make first sound, pause,
lift head, second sound, slightly longer, shorter pause.
we all answer(in mode ***a****) sparsely after soloist a's third sound, while slowly lifting our heads,*
keep calling and answering;
we can't see each other: we meet within the sonic landscape;
build up the texture;
we stand up (except 'soloist a'), keep uttering our sounds,
try making visual contact (cond & perc also;
(after her first sounds 'soloist a' tacet in her starting place until 'farewell').

page 3, **1**

when all standing, and clearly after we can see some of the rest of us, 'soloist b' attacks mode **b,** *subito ff+;*
(we don't scream angrily at each other at the sight of the rest of us:
we take courage to scream because we can see the rest of us);

we all join in (perc & cond also) and perform 3-4 sounds;,
perc improvises,
conductor links perc 1 & 2, and these with the rest of the group,
it would be nice if conductor uttered some screams before starting gestures,
(guidelines for perc/cond impro):
take in ideas from vocal sounds;
support, develop;
listen to what fellow perc is doing and play with her;
cond closes the loop, improvising gestures, monitoring dynamics.



page 4, **2**

after 3-4 sounds, we pass on to mode **c**

mode **c** *asks for contrasting expressions; let's use them;*
while performing mode **c** *gradually move towards stage area (do not stop performing sounds);*
join at the sides of audience and in front of stage area .
(ideas):
snarl, growl while walking;
frightened creatures become most dangerous.

page 5, **3** **angry, sarcastic**

once everybody is assembled in front of stage area, we pass on to mode **d***;*
a sub-group **d** *(pre-arranged during rehearsals or not) will lead this transition through the 'obligato puke';*
(suggestion for obligato puke):
sub-group **d***, explicitly reorganizes and comes closer to audience;*
make visual cue and start performing puke-like sounds, ff looking at audience;
perform the sounds in unison, cueing each other to start & stop together
–but look at audience while performing sound,
violent, but with a hint of comedy;
repeat 2-3 times.
(strategic principle):
we refuse to accept.;
we need to go beyond the bounds of polite society.

we all join in once sub-group **d** *has started;*
we perform mode **d** *freely, the obligato puking only applies to sub-group* **d***, conductor and percussionists –though we may join the obligato if we wish;*
we perform 3 – 4 sounds and pass back to modes **a** *or* **c***.*

pages 6 – 7, **4**

we build a general soft 'cushion' texture in modes **a** *and/or* **c***.;*
from this, ad lib bursts in modes **b** *or* **d***;*
(we rest our voices performing **a/c***;*
when a soloists screams **b/d** *whoever feels like, joins in with 2-3 sounds,*
and back again to **a/c***)*

(tactics):

(reminder) we always repeat our chosen sounds, only to imitate a sound uttered by a partner;

(strategy):

the scream is real; the source of horrors against which we scream is real

('alternative solos' scores may be provided should we need to be reminded of these horrors).

5

at conductor's up-beat, we gradually impose the vowels 'o,u' and/or the consonants 'm,n' on our sounds;
wait ready for next downbeat;
cond downbeats when only these sounds are those heard.

ii

no

page 8, **6**

no *at downbeat;*
we then deliver the word 'no' in the modes indicated;
same previous non-verbal expressives are now containing solely that sound: **no***;*
one sub-group organizes for counting;
request tempo from conductor.
(tactics):

make decisions, re-grouping, etc. explicit and visible;

pages 9 - 10, **7** **quasi rapping (anarchic, tumultous)**

we choose any line or paragraph from the **texts***, at least 1 from each mode, and memorise them during rehearsals;*
(the ensemble is divided into 2 groups: we choose our lines accordingly);
sub-groups within groups 1&2 may decide to memorise same lines and deliver them together;
we deliver them non-stop and with hint of rhythmic pulse (dynamic range: mf-fff);
we all start with the phrases 'that cannot be'(group 1) and 'it cannot be true'(group 2) and then pass on to our chosen paragraphs/phrases/words;
(tactics):

let's not leave anyone performing alone, we support each other throughout;
improvise solos, duos, organise in ad hoc sub-groups;
accompany, contrast, agree with each other;
request attention from conductor should we need some quieter space to deliver parts in modes **a** *(mf);*
request, if needed, accompaniment from percussion;
move freely around the space if needed;
we can always imitate as exactly as possible the type of delivery of any partner;
conductor may bring out soloists, sub-groups,
also monitoring dynamic balance and timing.

loudhailers contrast type of delivery,
read their' paragraph 1', short pause, read' paragraph 2'.

page 11, **8**

ldhlrs start of paragraph 2 is conductor's cue for up-beat;
at up-beat, we complete our paragraph/ phrase/word and start uttering pre-chosen phrases from the page entitled **we texts***;*
we don't change the mode of delivery, only the verbal content;
ldhlr 1 ends her paragraph, short pause and counts,
ldhlr 2 repeats her last phrase ('we are here') till next section..

iii

we

pages 12 - 13, **9** **martial, defiant**

groups 1 & 2 start having clearly differentiated material;
(though we are not yet spatially divided into the 'choir layout');
dotted arrows indicate cues;
ldhrs' answers may slightly overlap cue phrase.

pages 14 - 16, **10**

phrases uttered by 3-4 soloist need not to be carefully synchronised;
when moving towards 'choir layout', let's do it rhythmically, but not tight.
(see movement diagram 4 for 'choir layout').

iv

dignity

declamato phrases come slightly before conductor's downbeats;
percussion helps keeping pulse;
timpani cues tempo and pitch of next section;

v
towards hope

we deliver each line with the same timbral modulation 'percussive>>nasal>>percussive';
we make this modulation as gradual as possible;
consonants 't' and 'k' (especialy 'k') very percussive; 'm' and 'n' quite nasal;
every syllable 'tl' is mainly 'l' with a short 't' attack ('tll----------');
every 's' as stressed as possible;
every diphthong is evenly distributed for the length of the sounds (not 'ua--------', but 'u------a-----') and very nasal;
we keep trying to emit, listen and respond to the overtones produced by each one of us;
entries from downbeats or cues from percussion.

vi
hope

pages 40 - 41, **27** **still**

sweep: when conductor's hand points at us, we sing 1 sound per breath, with the indicated dynamics;
we don't sync with percussion;
conductor and percussion slightly in sync.

pages 42 - 45, **28** **slightly faster**

indicated sub-groups sync with percussion;
tutti waits for conductor's 'fast sweep';
fast sweep: utter the syllable 'ay' with first hand, 'tk' with second,
make cluster, start searching for a 'different timbre' in the 'ay';
make cloud with the 'tk'.

vii
farewell

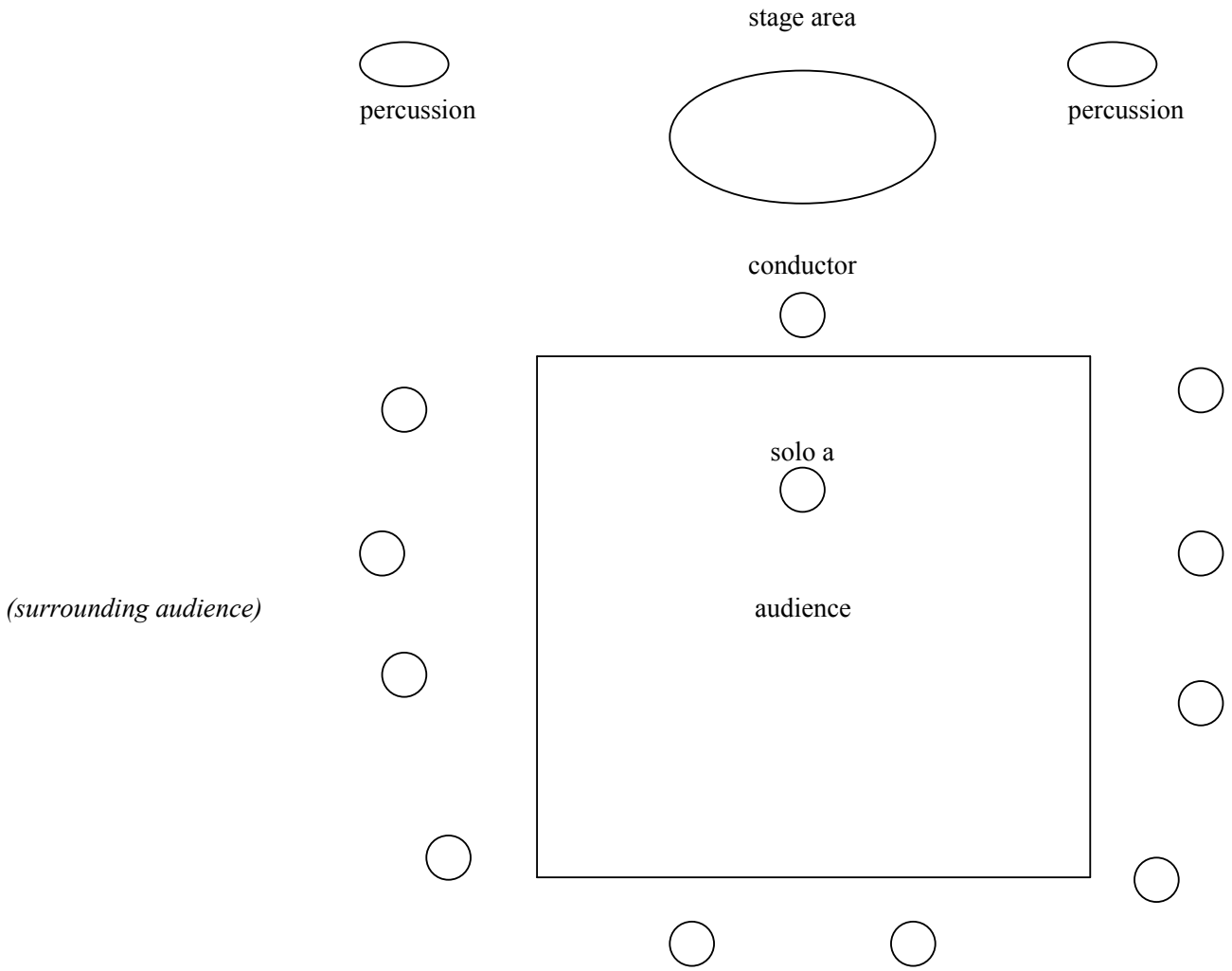
pages 46 - 49, **31** **with a different voice**

any soloist (arranged during rehearsals or not) moves forward and attacks first solo line;
soloists may change; every new soloist wishing to sing a line will move forward and let previous soloist know she's taking over;
tutti respond:
(i) we make a 'thick' unison, singing heterophonically, gracing and phrasing ad lib; and/or
(ii)we improvise the harmonisation,
(anything from that thick unison, or aggregates of thirds or fifths or 'parallel clusters' or all of those at different moments);
we search for a 'radical otherness' through the exploration of timbre,
'otherness', as far as we are concerned, is singing not with the type of emission we learned and is 'supposed' to be ours;
we each search for a voice that we don't think as our own;
once found, we perform it with the most intensity;
we still can always imitate and connect with any partner's sound;
we try to find beauty in difference.

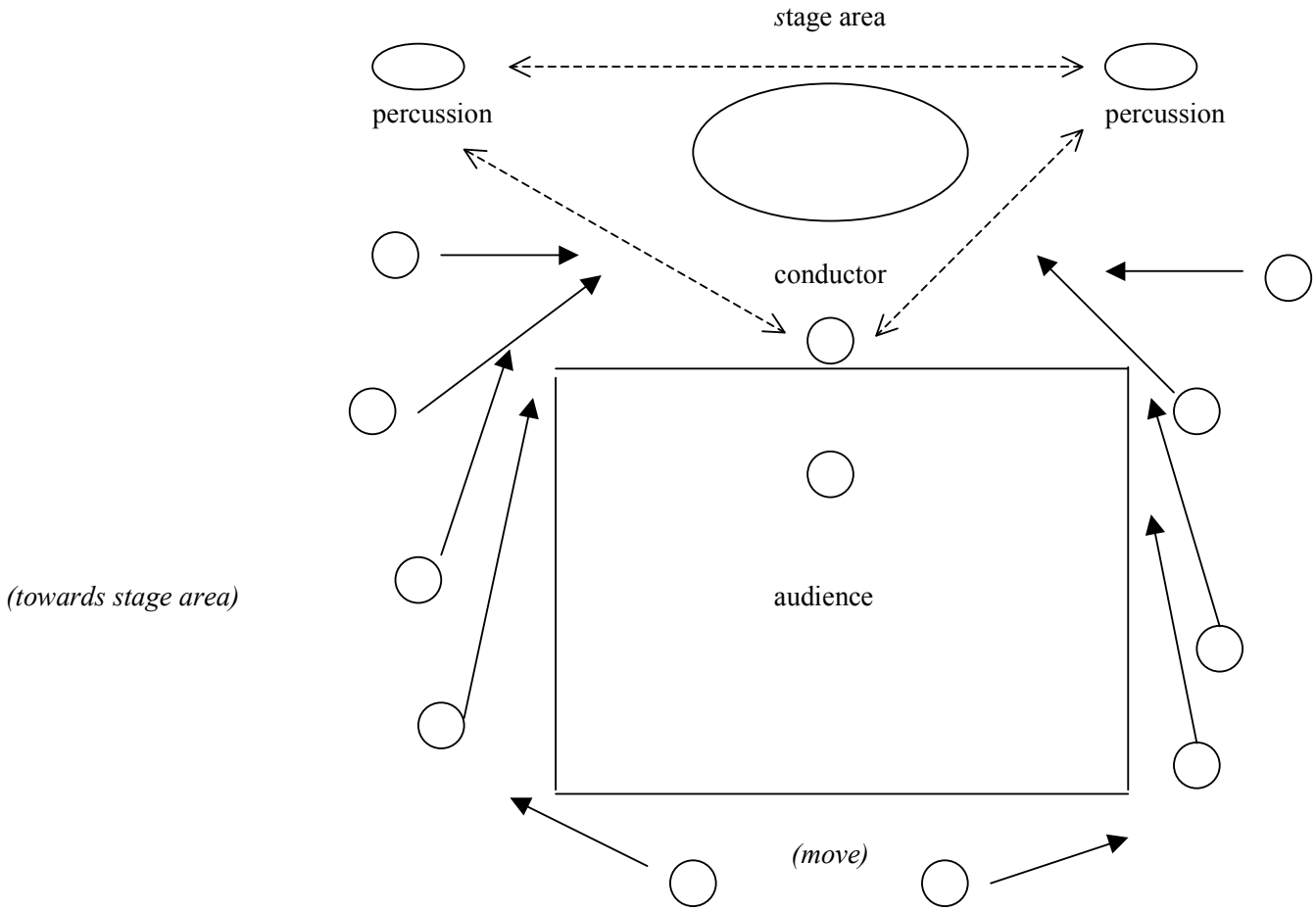
pages 50 - 53, **32**

with last line, we slowly go back to our starting places and positions.
we repeat last line, singing each to oneself.
'soloist a' joins from her place within the audience;
un-sung lines should be uttered 'like speaking to our partners', casually and with no intention of making them heard by anyone outside the group.
we get back to our original positions (hands resting on folded arms).
'soloist a' the last, repeats her line al niente.

movements
(diagram 1)

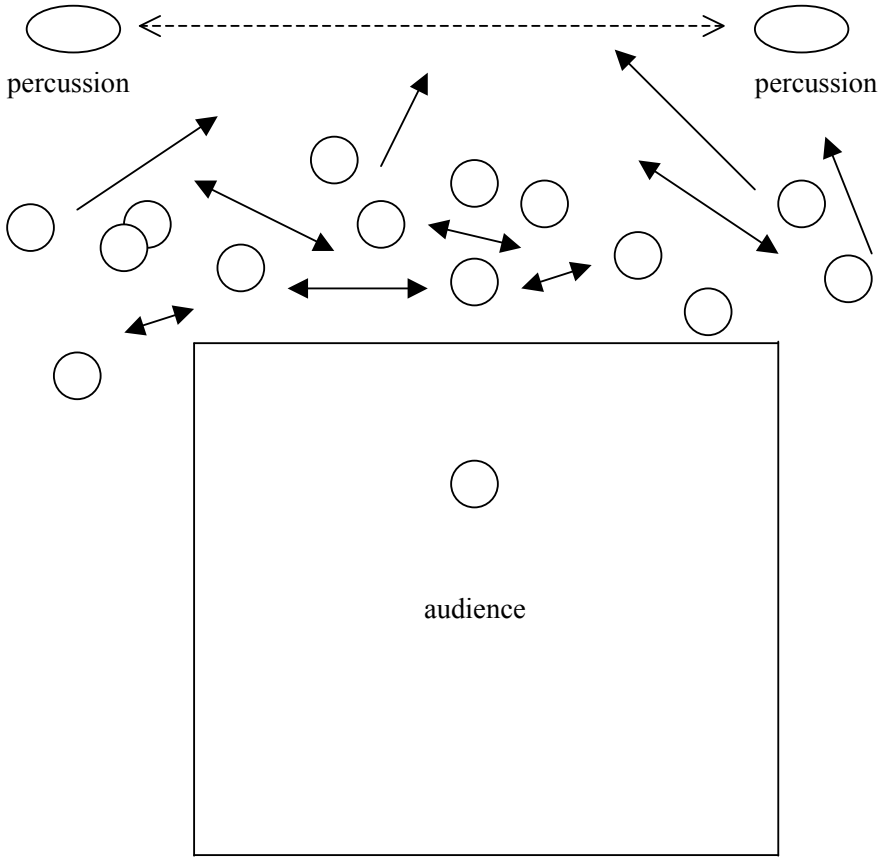


movements
(diagram 2)



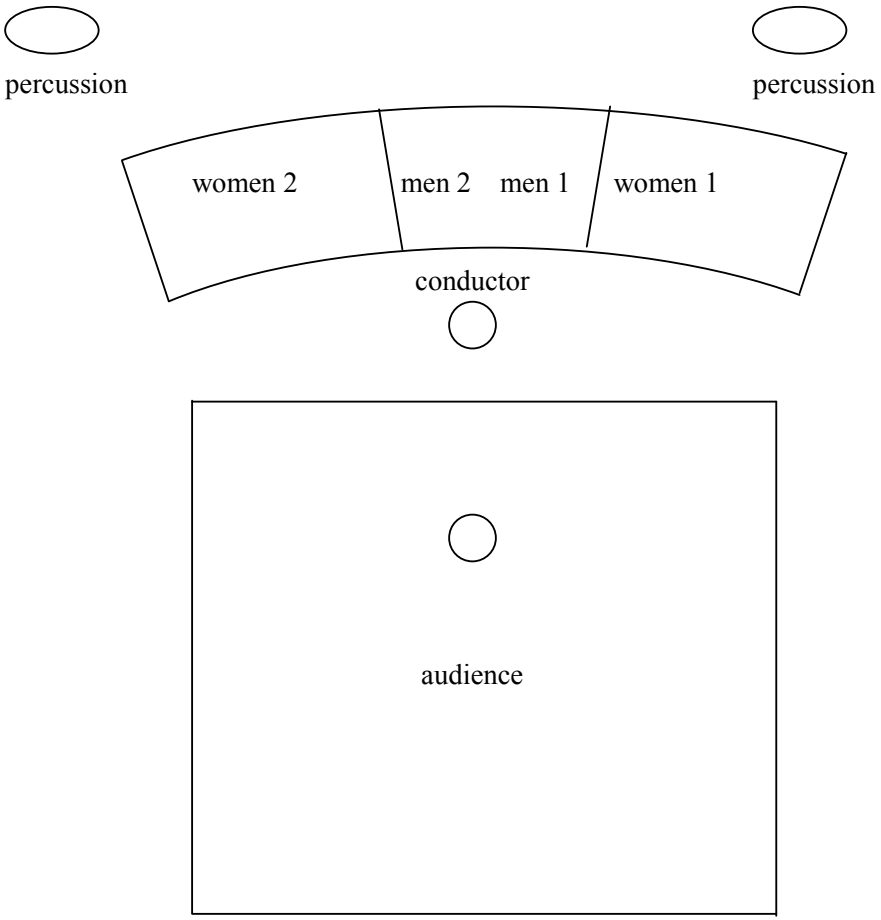
movements
(diagram 3)

(random, chaotic)



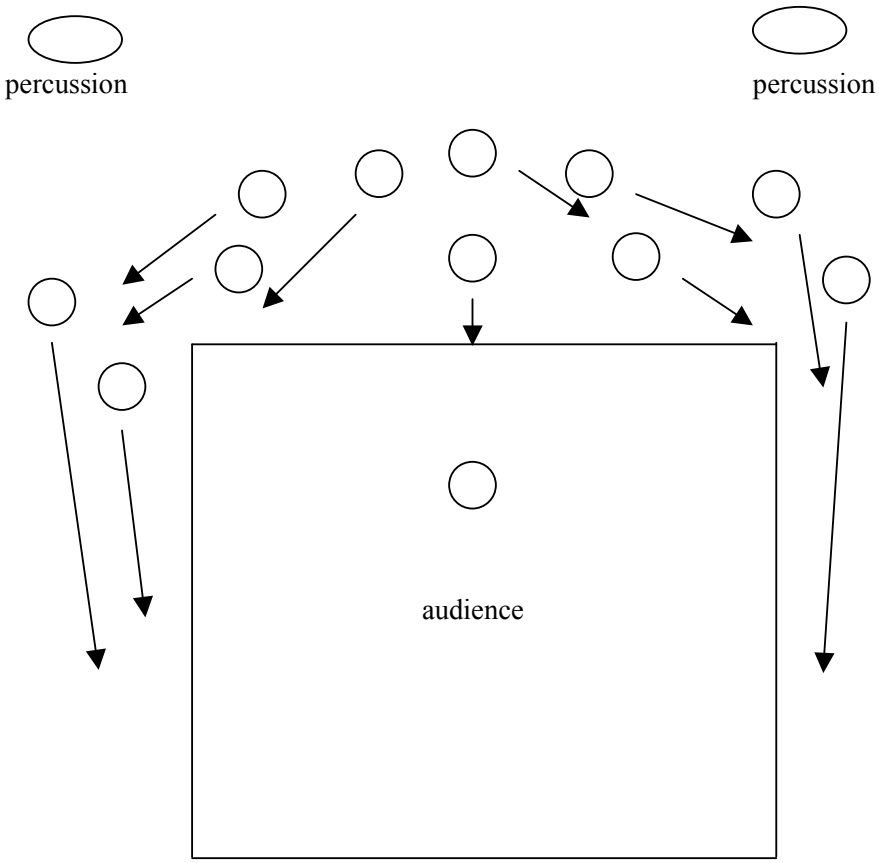
movements
(diagram 4)

(choir layout)

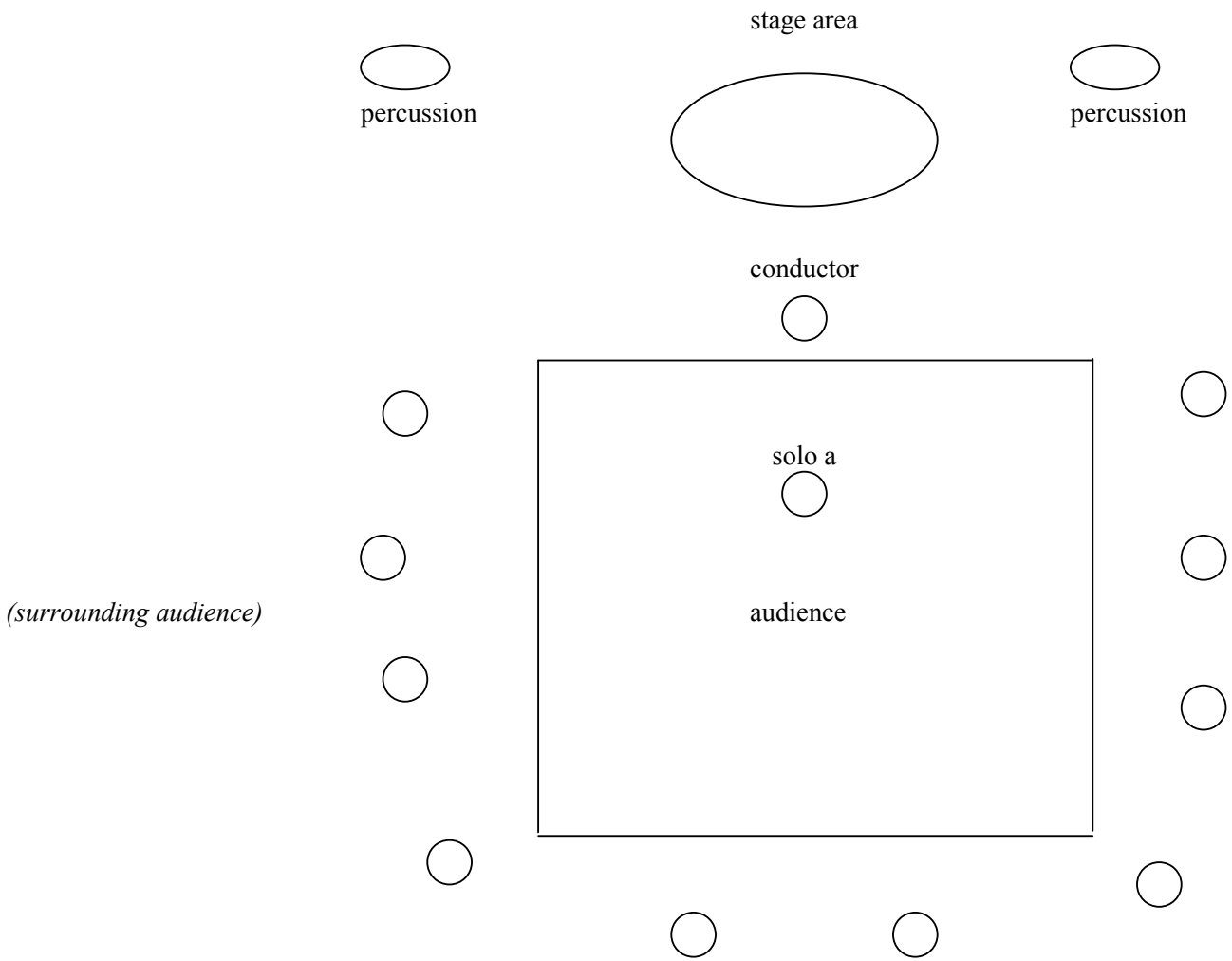


movements
(diagram 5)

(back to starting positions)



movements
(diagram 6)



impose the character | mode **a** *mf* | *to the following* **texts**

we choose any line(s) from 1 or 2 (depending on which group we belong to) and memorise it/them for performance

at 7

group 1	**group 2**
our word, our song and our cry, is so that the most dead will no longer die. so that we may live fighting, we may live singing. this rebellion against injustice already spoke in many mountains and many histories. so it is ordered by our forefathers it is now the time of the most small. but today, we say ENOUGH IS ENOUGH	so that the first heart of this world might live, so that silence shall never again be accomplice to crime, so that the word is not lost amidst the noise, so that solitude may be defeated and hope should have no borders , so that everyone's steps might walk a dignified path, so that no one may be without a place for sowing memory, so that all may come and go, and that walls be not jail, but shelter,

impose the *character* mode **b** *ff* *to the following* **texts**

we choose any line(s) from 1 or 2 (depending on which group we belong to) and memorise it/them for performance

at 7

group 1	**group 2**
that's enough that's enough of lies that's enough of crime our fight is caused by hunger our fight is for a roof which has dignity our fight is for knowledge our fight is for the land our fight is for life our fight is for freedom to think and walk our fight is for history our fight is for peace	that's enough that's enough of death that's enough of war and their gifts are lead and paper for the stomachs of our children and they destroy our homes and our history and they buy and sell our bodies and our shames and they distribute ignorance and scorn and they offer death as our future and they build jails and graves and they propose to erase history and they announce war and destruction

impose the character | mode **c** *f* | *to the following* **texts**

we choose any line(s) from 1 or 2 (depending on which group we belong to) and memorise it/them for performance

at **7**

group 1	**group 2**
the wind gathers strengh, we rise and walk to meet others. today we say: we are here, we rebel with dignity, the forgotten of the homeland. the storm is here. from the clash of these two winds the storm will be born, its time has arrived. the voice of the oppressed does not speak...yet. when the storm calms, the world will no longer be the world but something better.	something has told us that our dream is that of many and we shall find them. the music of death that now plays only for those who have nothing will play for everyone. now the strengh from above rules, but the strengh from below is coming... the prophecy is here. today we say: enough is enough we are a product of 500 years of struggle but today, we say ENOUGH IS ENOUGH

impose the *character* | mode **d** *fff* | *to the following* **texts**

we choose any line(s) from 1 or 2 (depending on which group we belong to) and memorise it/them for performance

at **7**

group 1	**group 2**
the beast is still not satisfied that's enough that's enough of lies. that's enough of crime. that's enough of death. that's enough of war	the beast is still not satisfied that's enough that's enough of lies. that's enough of crime. that's enough of death. that's enough of war

we texts

we choose any line and/or paragraph and deliver it in the mode we are in when upbeat **8**

we resist unto death that which killing kills
we resist unto death that which kills memory
we resist unto death
we live
we are here.

we do not conquer: we persuade
we are not served: we serve
we are not wall: we are bridge
we do not dictate the steps,
we, we are the least.

we, the world called to the door of the morning.

we are antagonistic
we are self contradictory
we are a question
we are flies caught in a spiders' web
we are unbalanced, unstable

we continue to be uncomfortable

we, the hand that is only opening the window.

we, the men and women, full and free, are conscious that the war that we have declared is our last resort, but also a just one

we make true words.
we have been made from true words.
we say, today, enough is enough.

loudhailers

paragraph 1

loudhailer 1	**loudhailer 2**	*with* **7** *neutral,informative*
in the beginning is the scream: we scream this is our pain these are our tears we will not let our rage be diluted into reality: call us childish or adolescent if you like	we don't care what the psychiatrist says, we don't care if our subjectivity is a social construct this is our scream it is reality that must yield to our scream but this is our starting point: we scream	40''

paragraph 2

loudhailer 1	**loudhailer 2**	*with* **8** *non sync, ldhr 1 starts, same delivery as in* **7**
we are antagonistic we are self contradictory we are a question we are flies caught in a spiders' web we are unbalanced, unstable	we resist unto death that which killing kills. we resist unto death that which kills forgetting. we resist unto death. we live. we are here (repeat).	15''

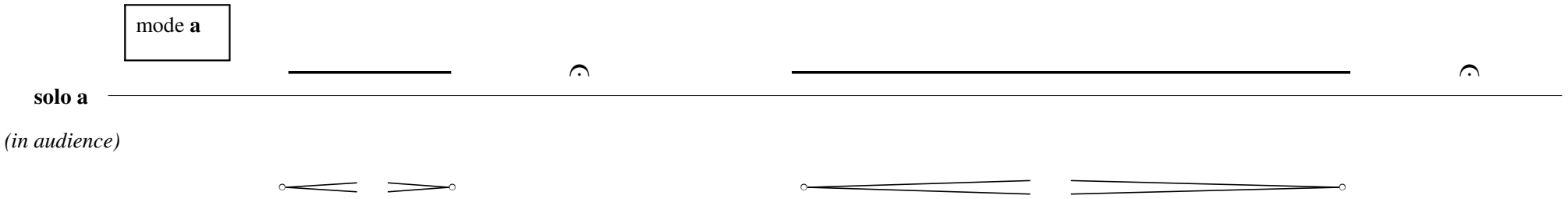
with **9** *ldhrs mechanic, monotonic, more rhythmic*

(cues) ***paragraph 3***

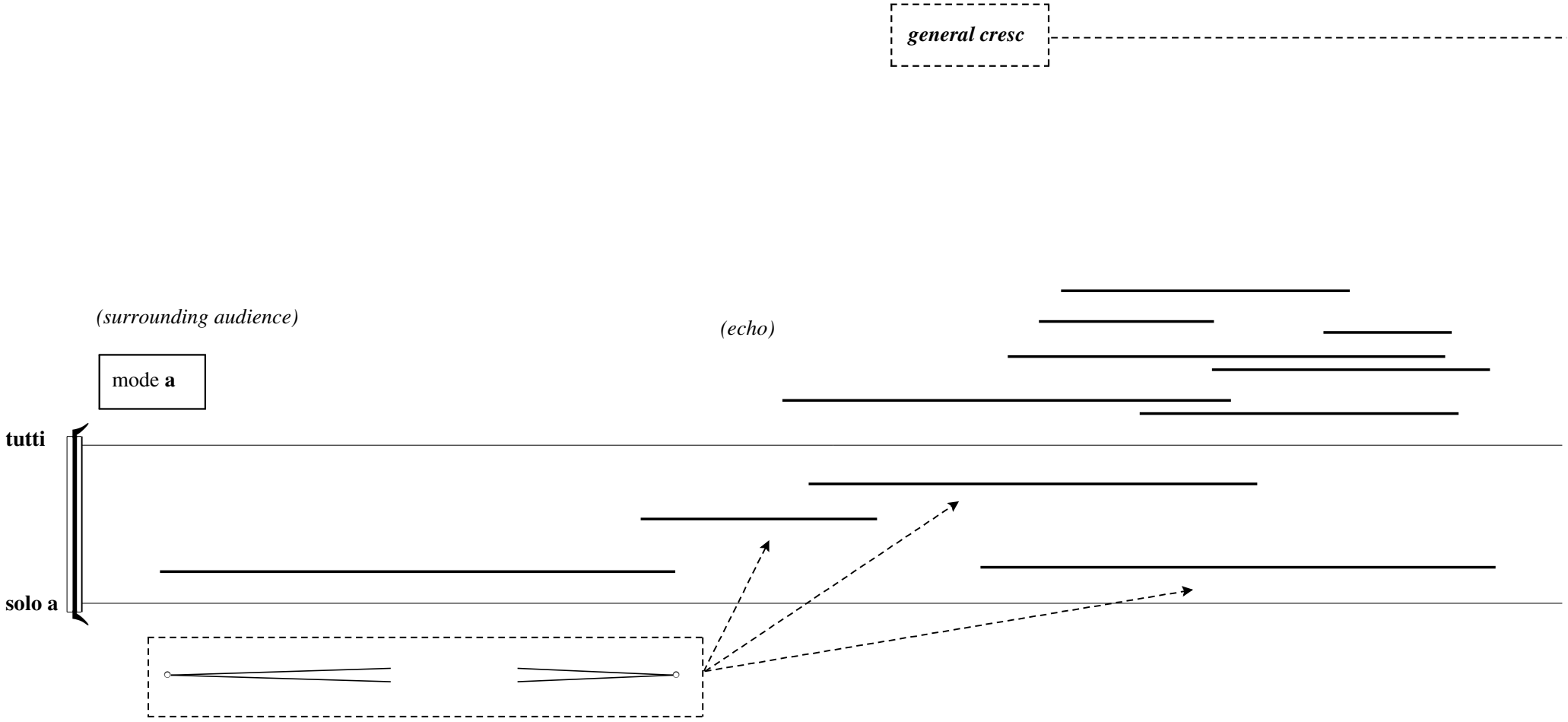
tutti 1	**tutti 2**	**solos 1**	**solos 2**	**loudhailer 1**	**loudhailer 2**
we				we are word	not the lips which speak to us.
	we			we are wind	not the breast that inspires us.
we				we are steps	not the foot that walks us.
	we			we are beat	not the heart that drives us.
we	we	we are bridge		not the lands that are joined.	
we	we			not the point of arrival	we are path
			or of departure		
we	we	we are place			not the one who occupies it.
we	we			do not exist	
			we only are		
		are seven times		it shall make echo, and bridge, and path, and place, and home	
we	we	the reflection	the mirror repeated		the echo continues, the reflected image of the possible and forgotten
we	we	repeated			
we	we		the reflection		

i

the scream

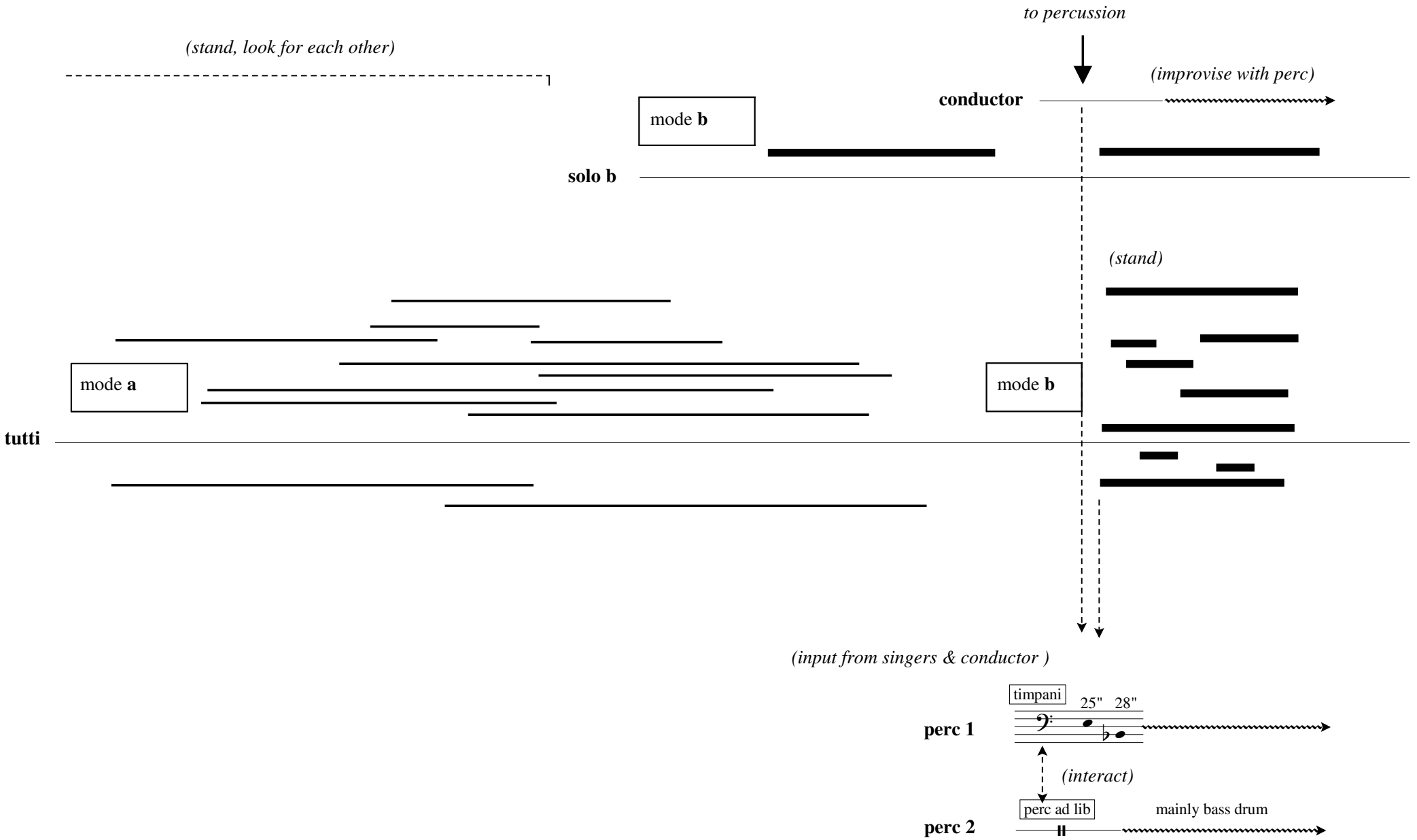


© reynaldo young 2002



© reynaldo young 2002

1

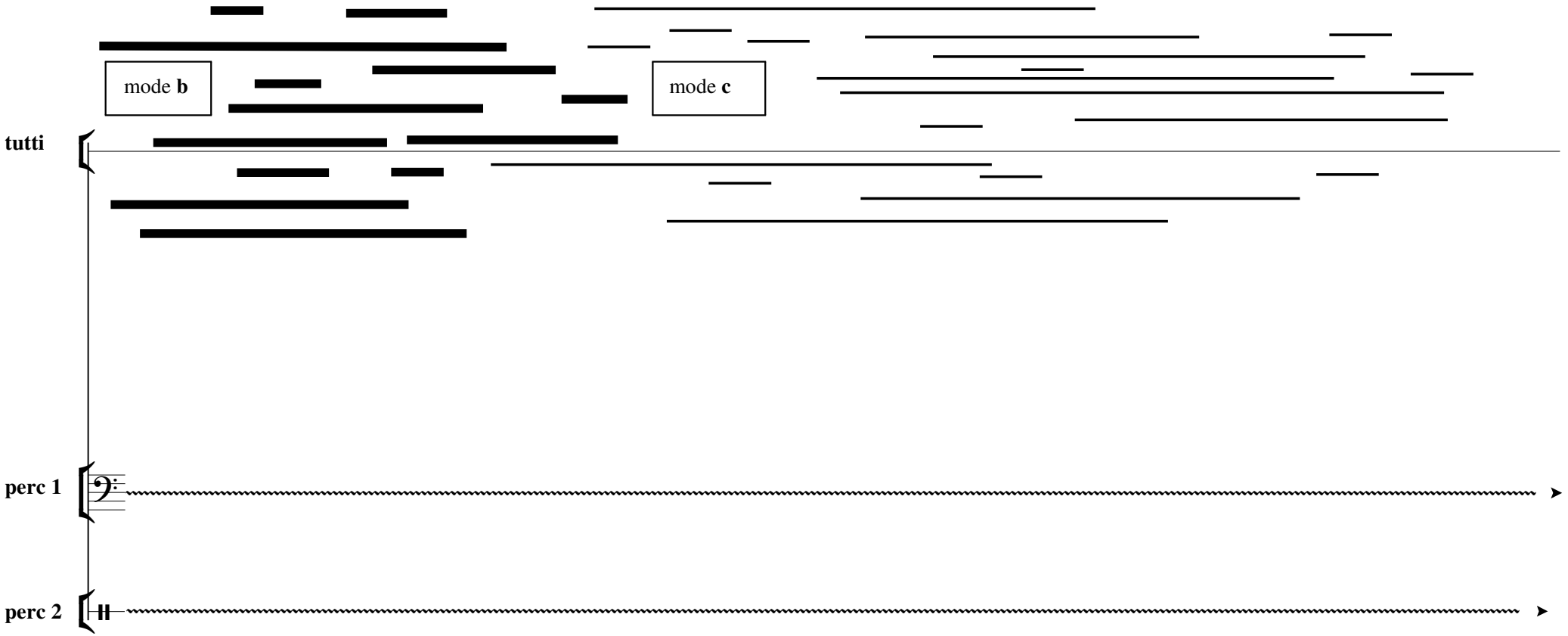


© reynaldo young 2002

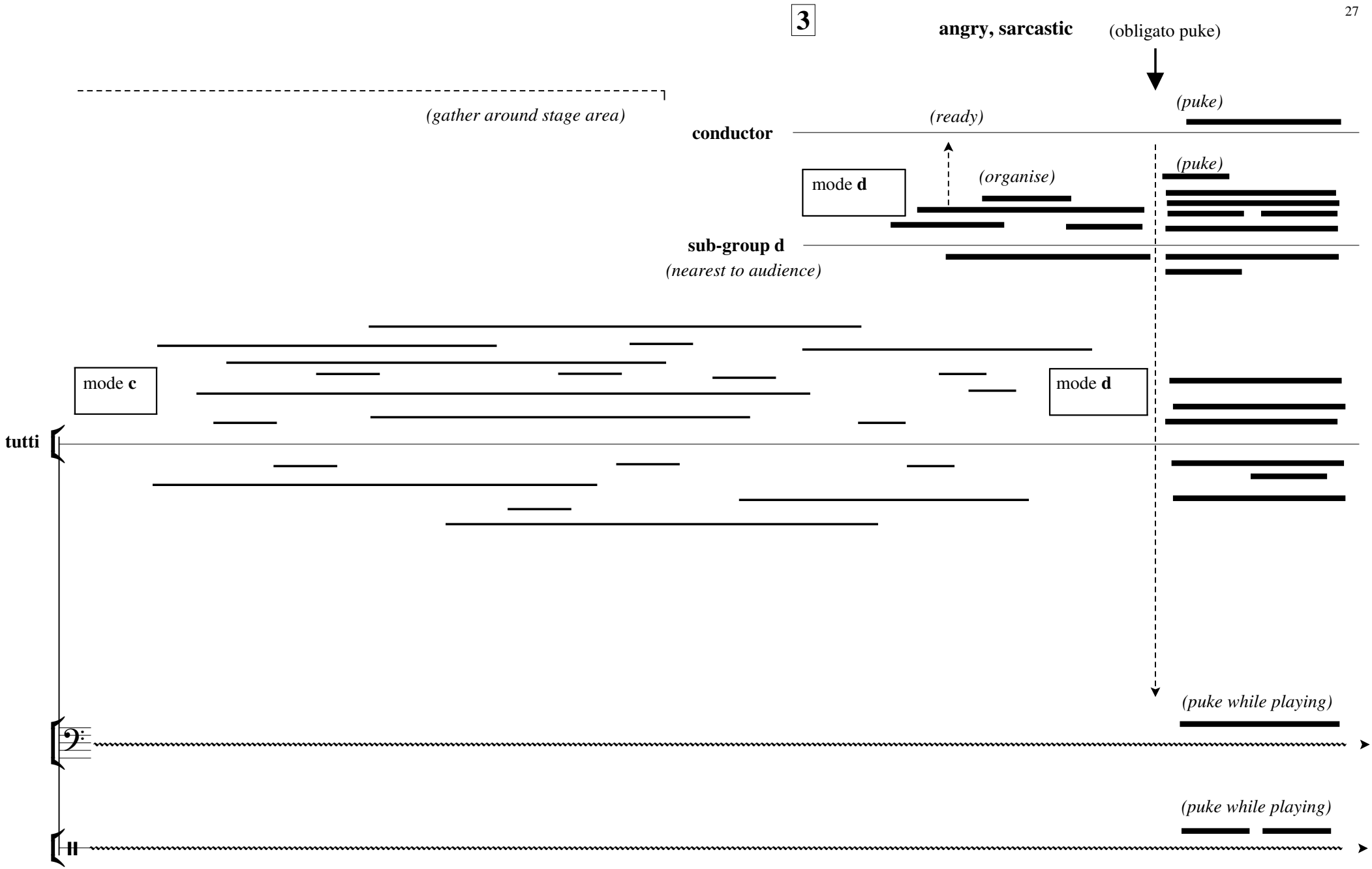
2

(start moving towards stage area)

(3-4 times, then pass on to mode **c***)*



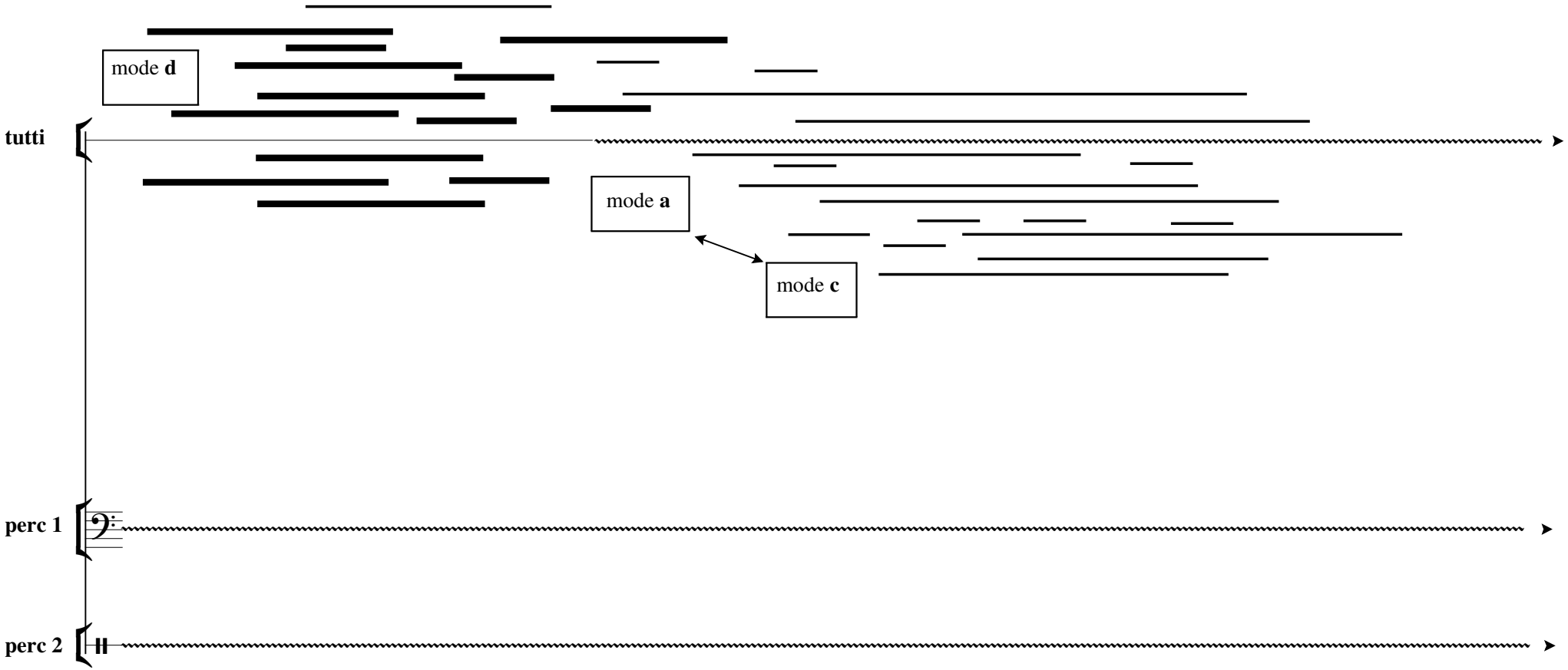
© reynaldo young 2002



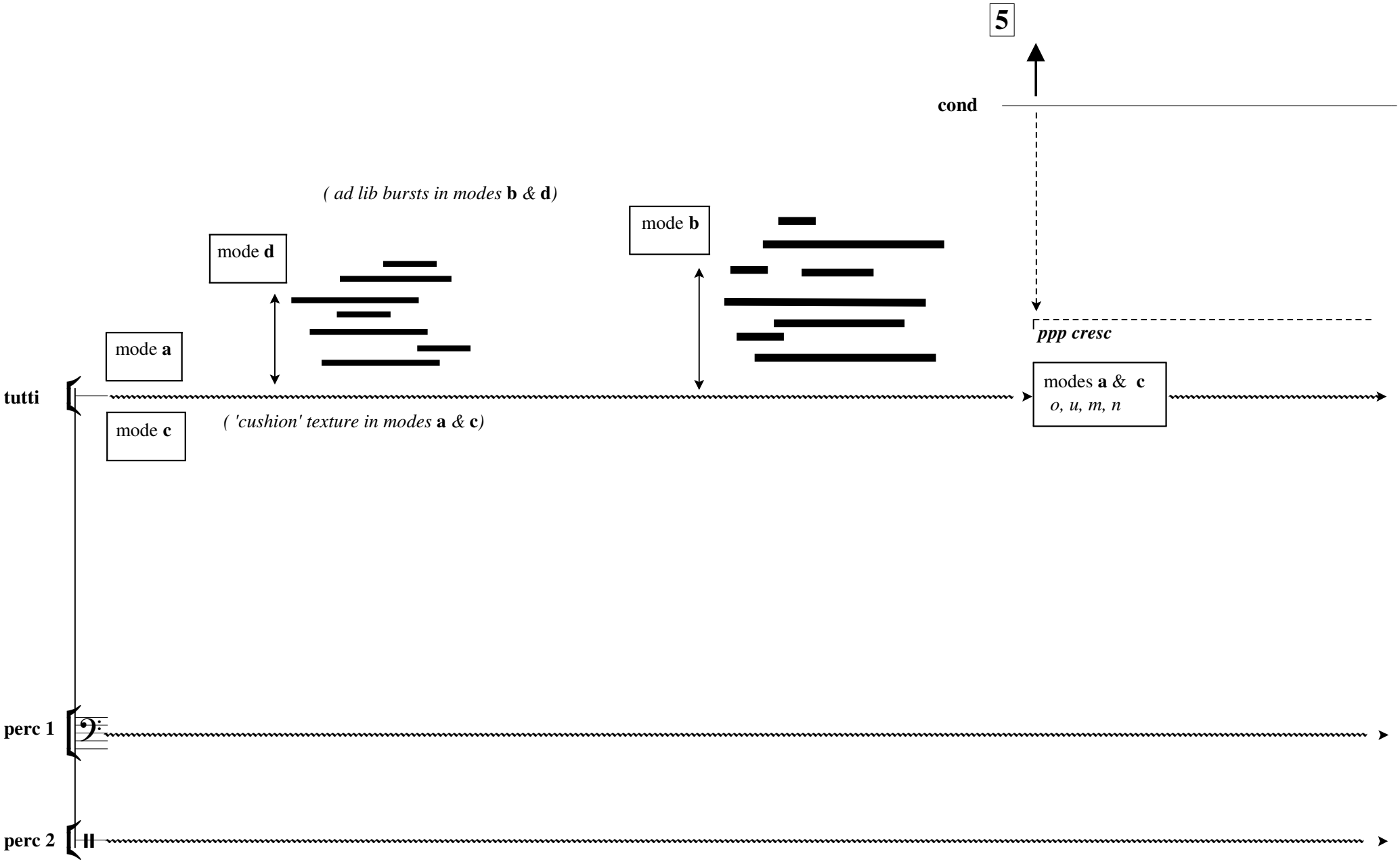
© reynaldo young 2002

4

(perform 2-3 sounds after tutti and pass on to modes c and a)

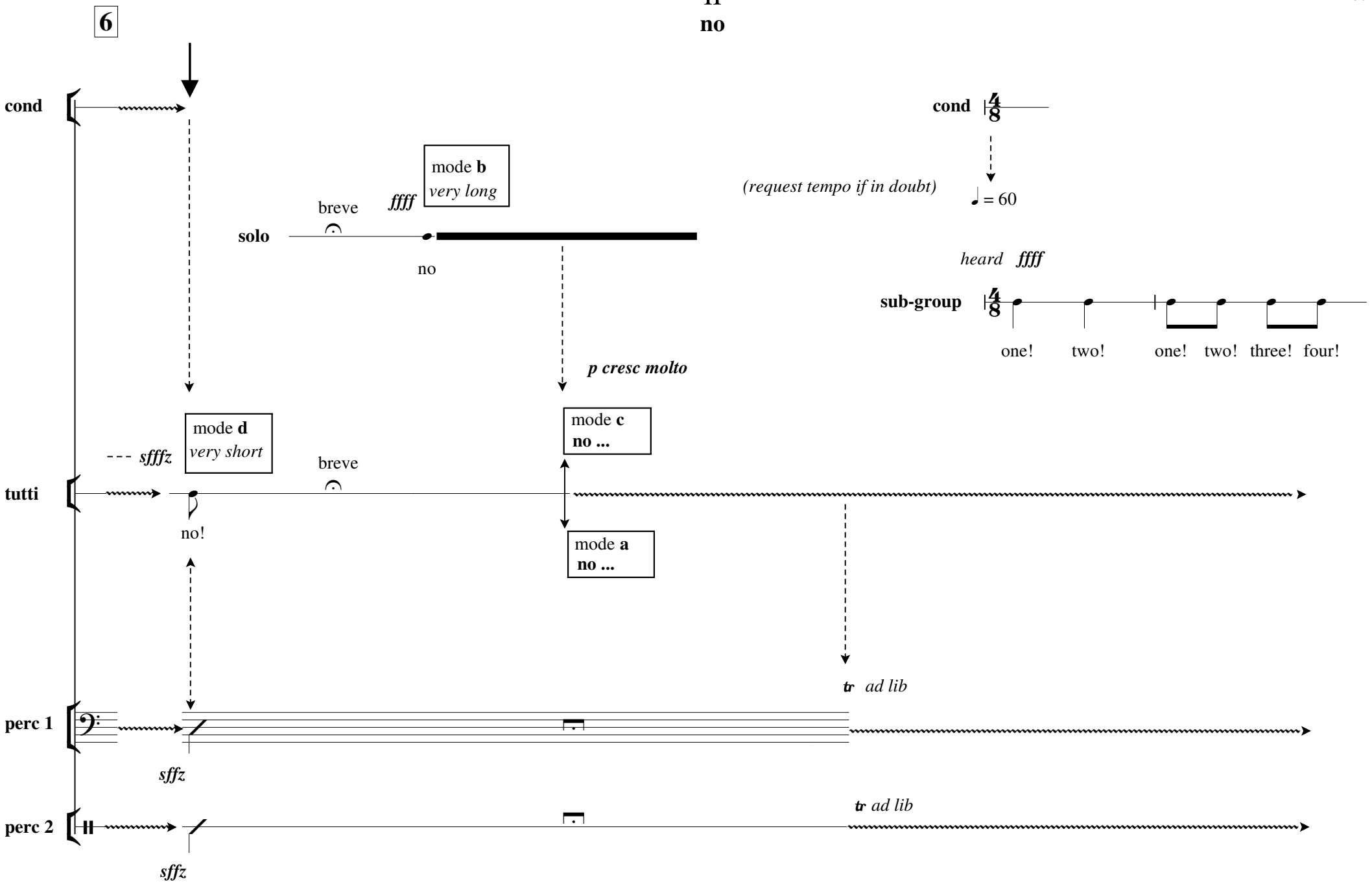


© reynaldo young 2002

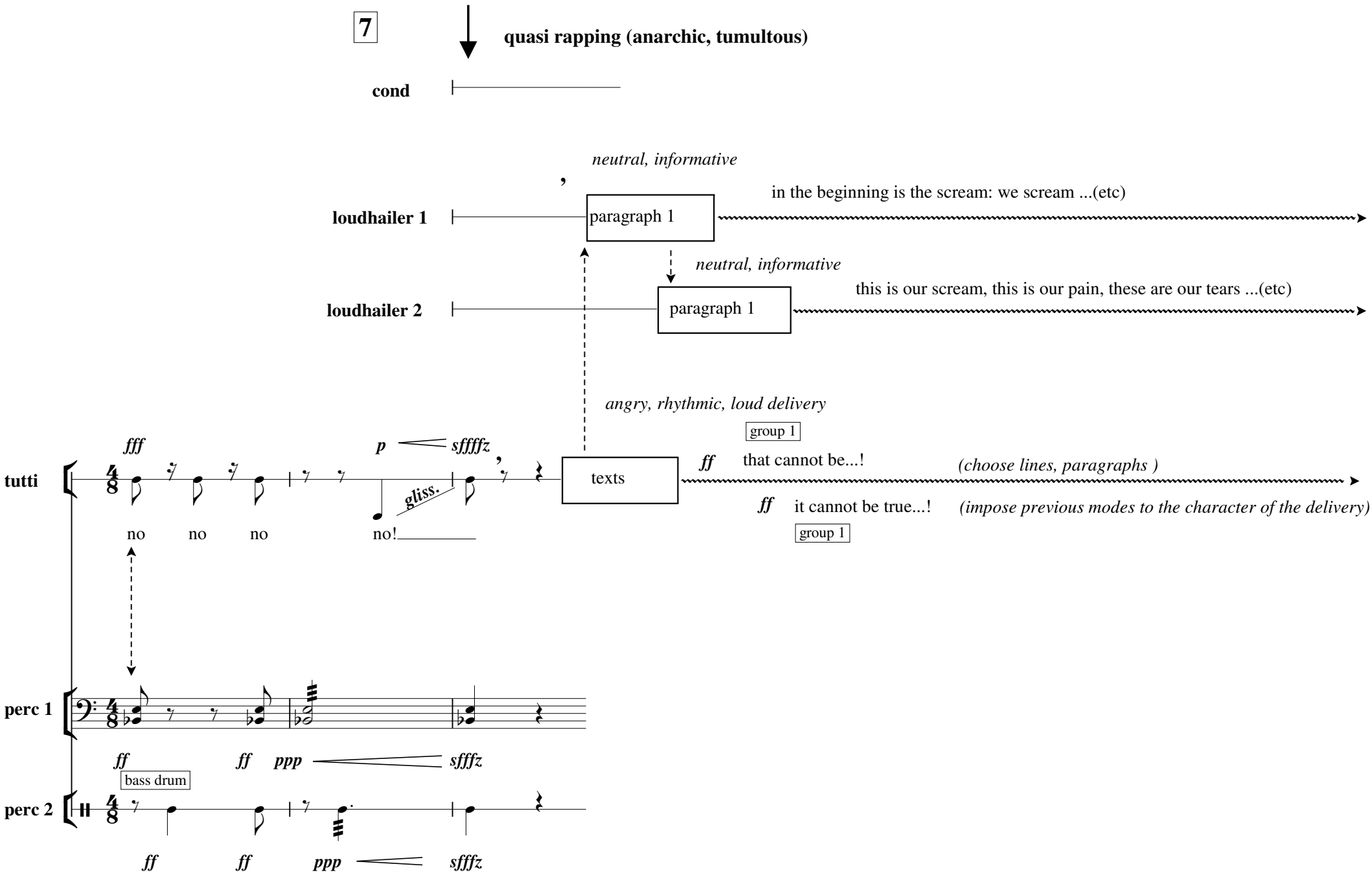


© reynaldo young 2002

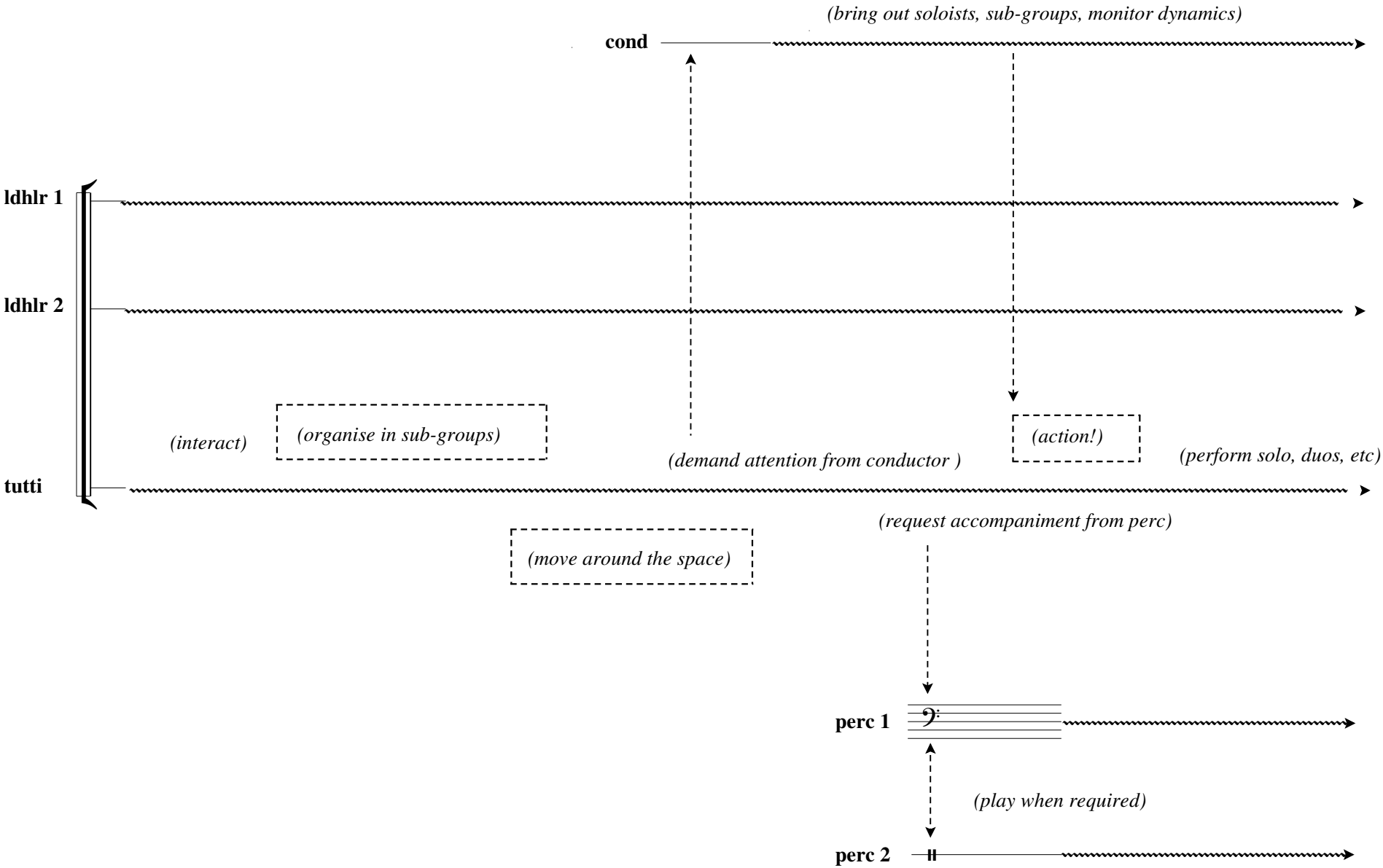
ii
no



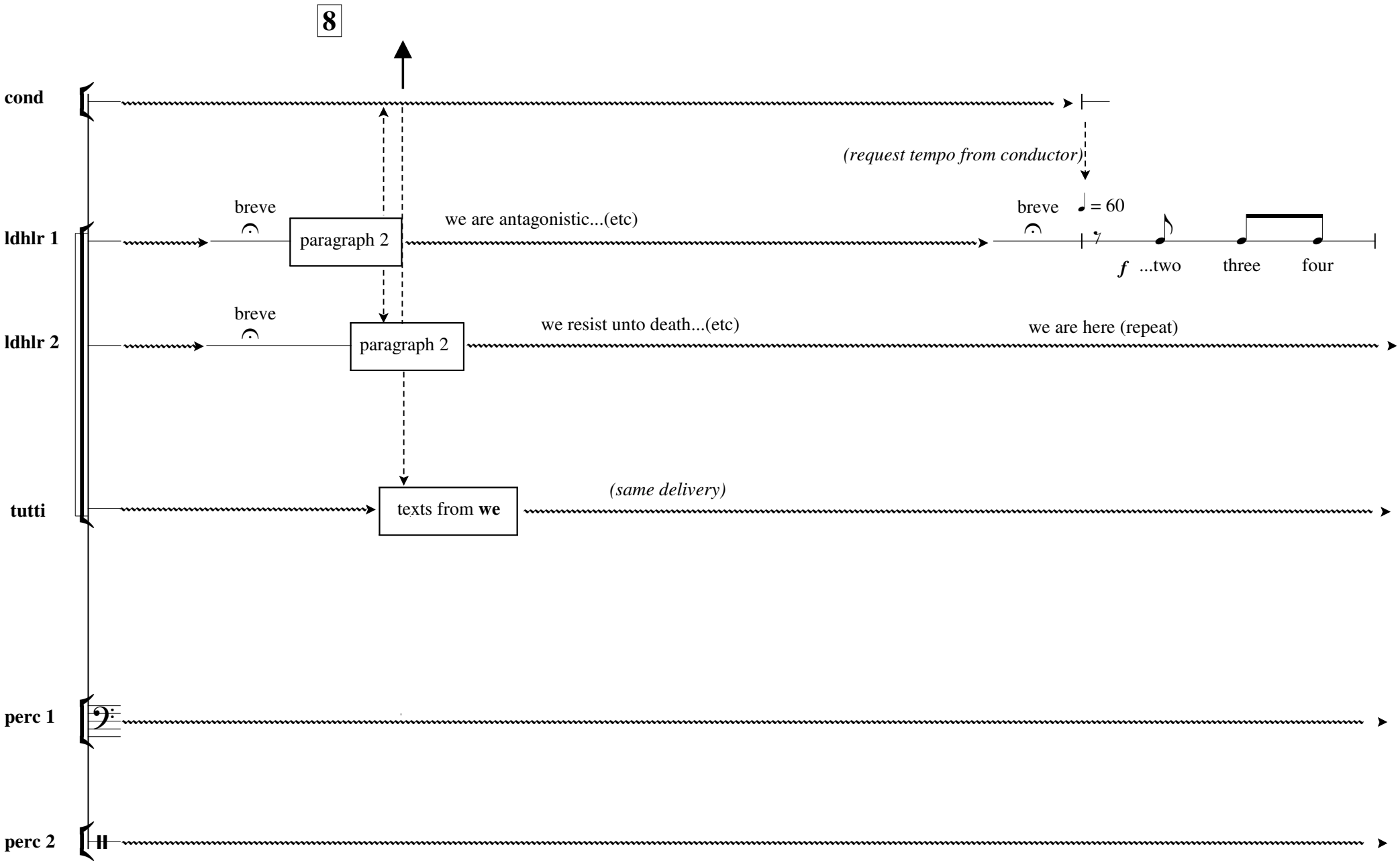
© reynaldo young 2002



© reynaldo young 2002



© reynaldo young 2002



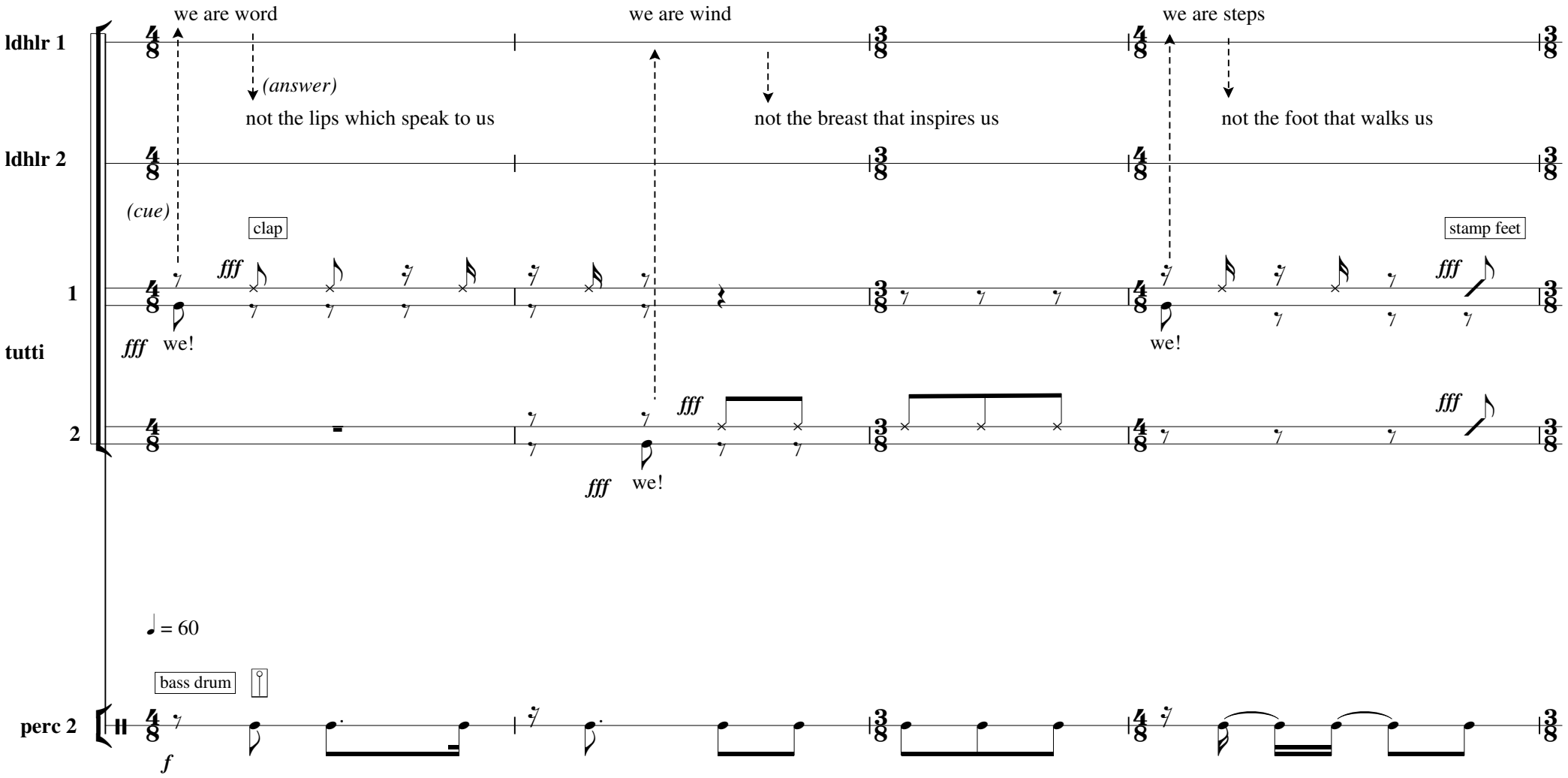
© reynaldo young 2002

iii
we

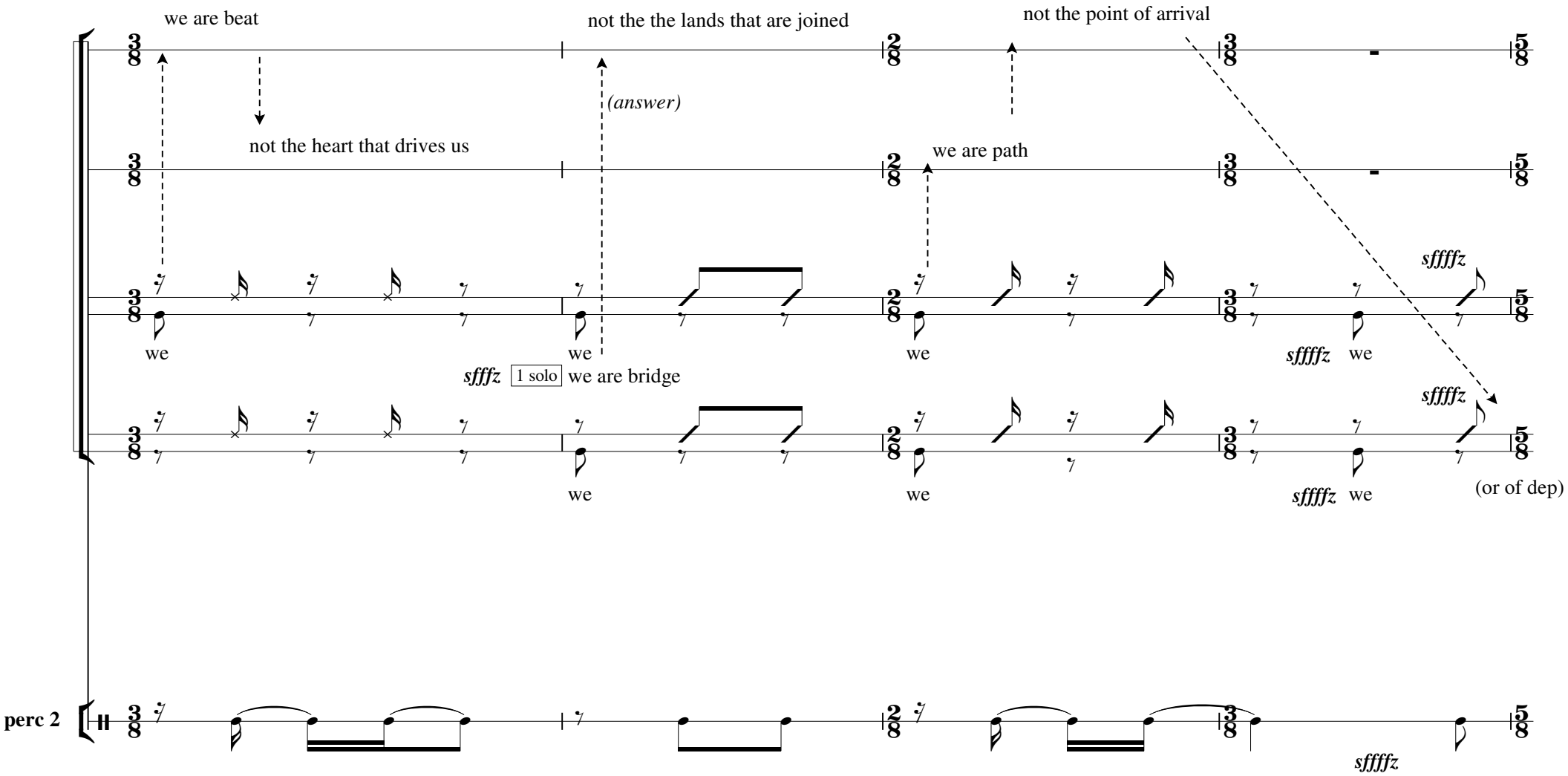
9

♩ = 60 **martial, defiant**

mechanical, monotonic, more rhythmic



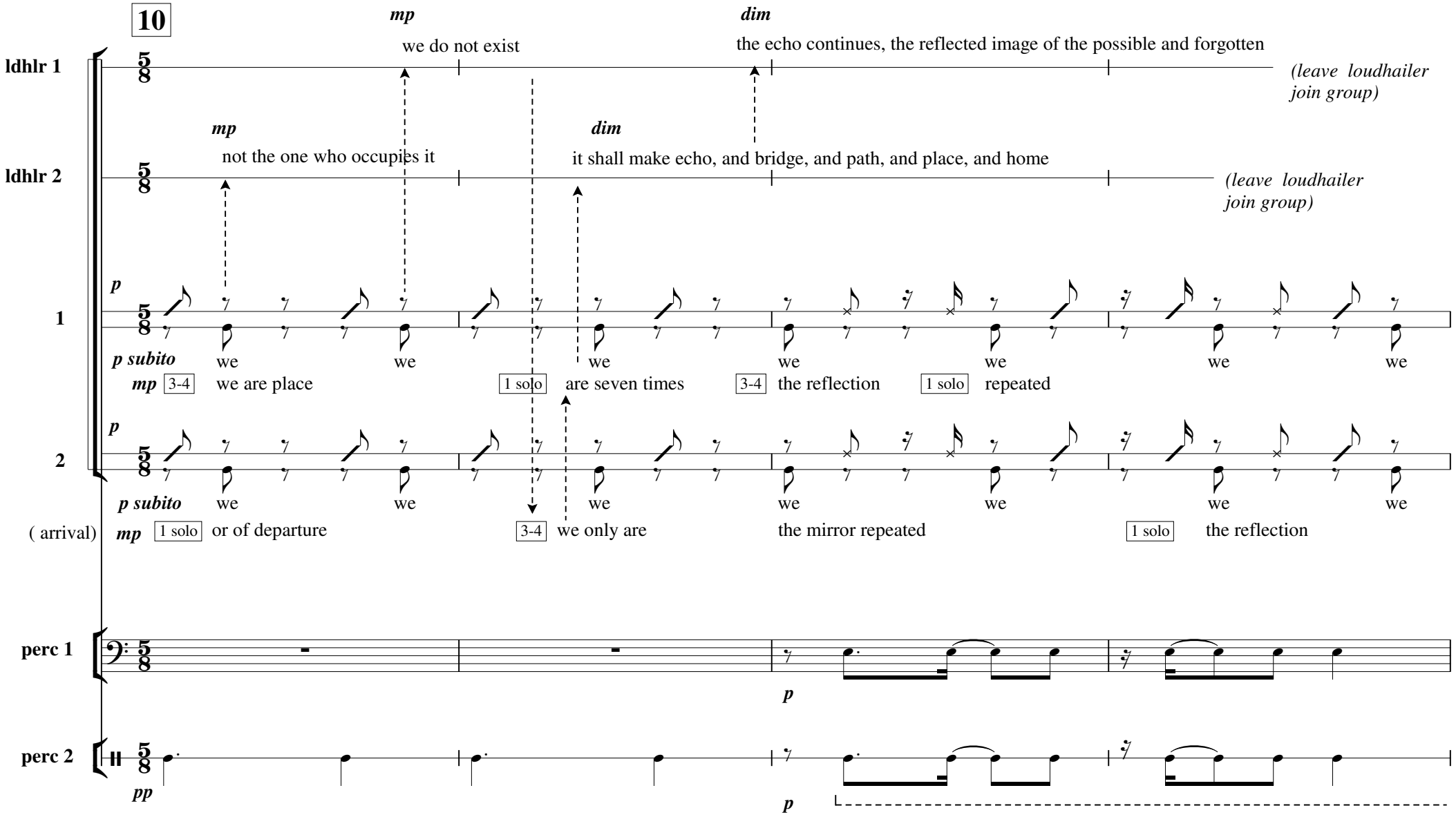
© reynaldo young 2002



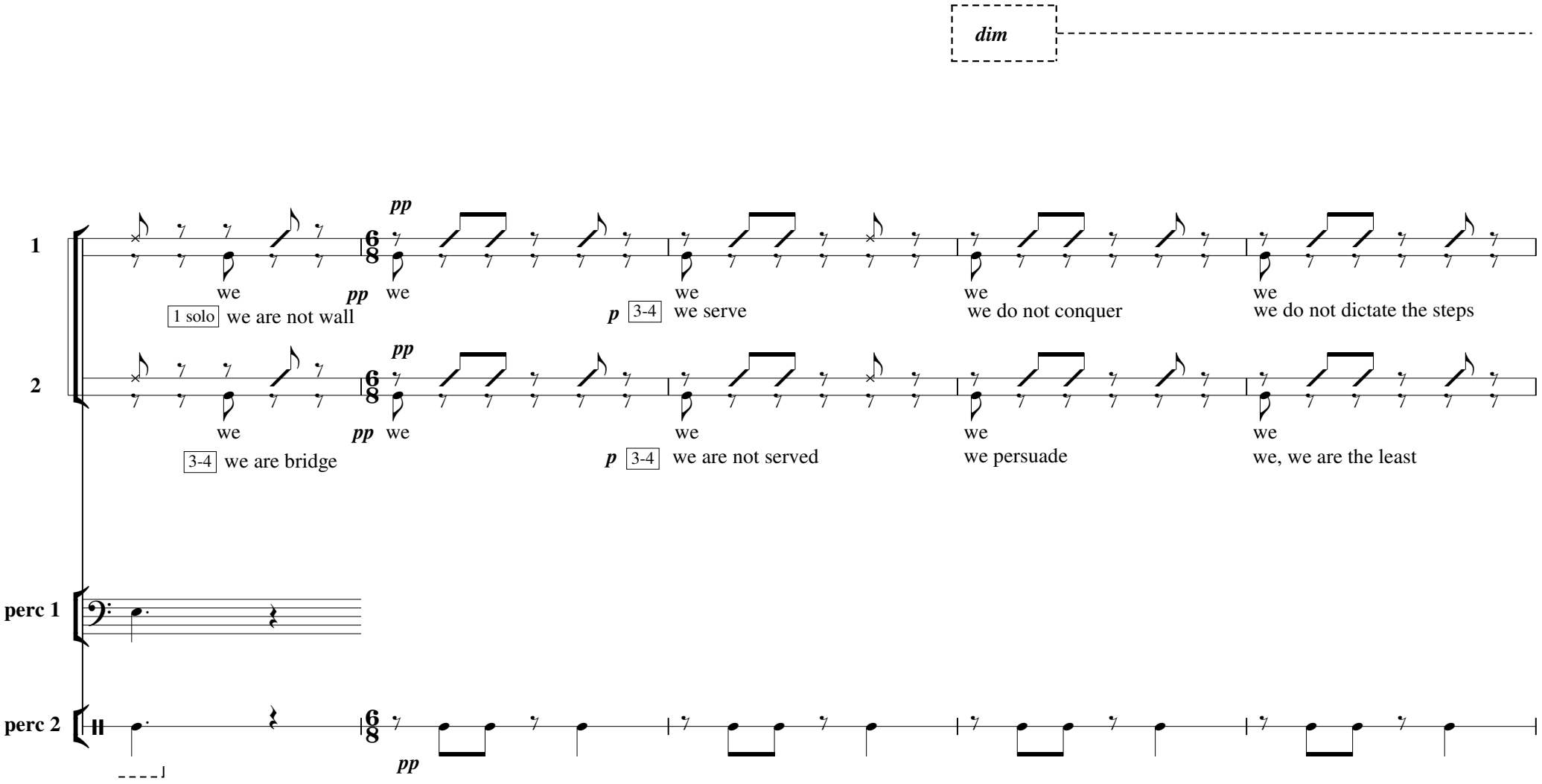
© reynaldo young 2002

(starting regrouping into the choir layout)

(move rhythmically, each audible step as the written 'stamp')



© reynaldo young 2002

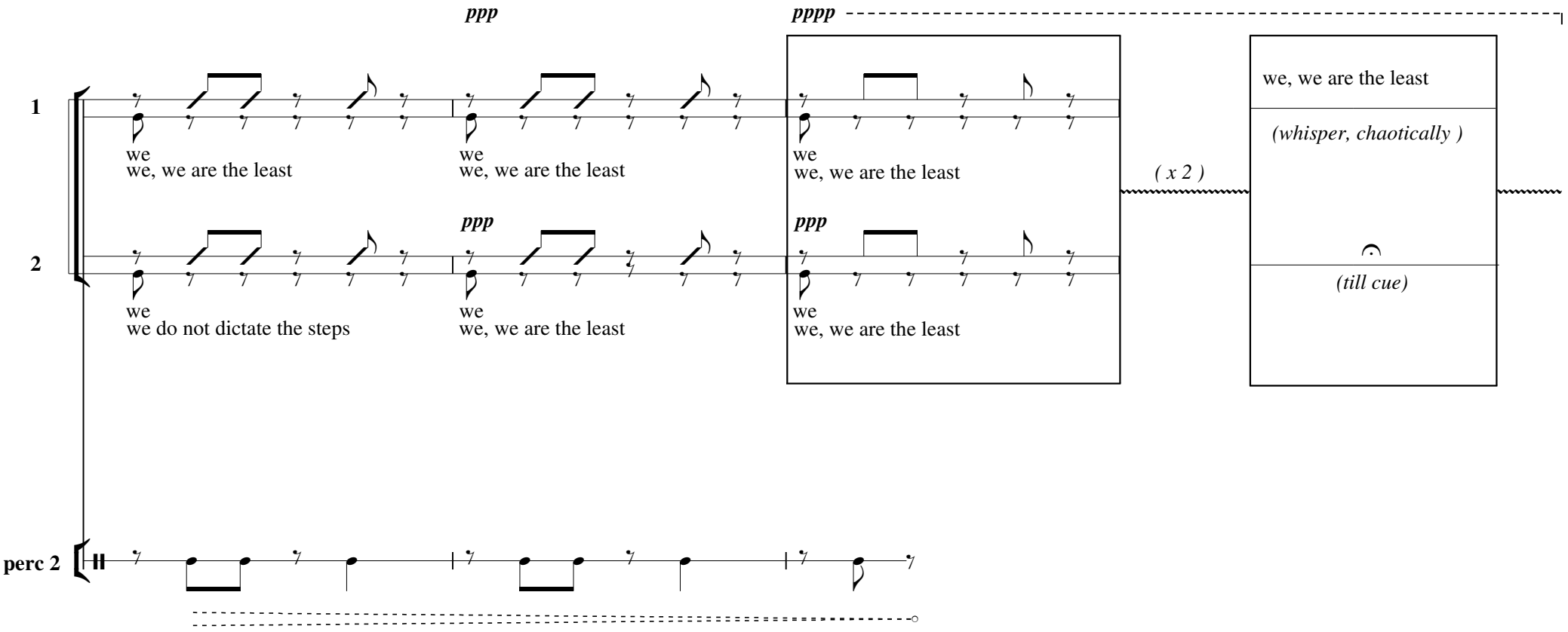


© reynaldo young 2002

(settle in choir layout)

(gradually whisper)

when in place, click fingers instead of stamping



© reynaldo young 2002

iv
dignity

11

♩ = 90 rhythmic

f declamato

1 solo *(cue)*

we come from afar

women 1

(we, we are the least) *repeat x2 dim al niente*

half whisper, percussive

ppp

tla ui ka tla ui ka tla ui ka tla

half whisper, percussive

ppp

women 2

te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek

men 1

(we, we are the least) *repeat x2 dim al niente*

1 solo ***f declamatto***

we walk through time

men 2

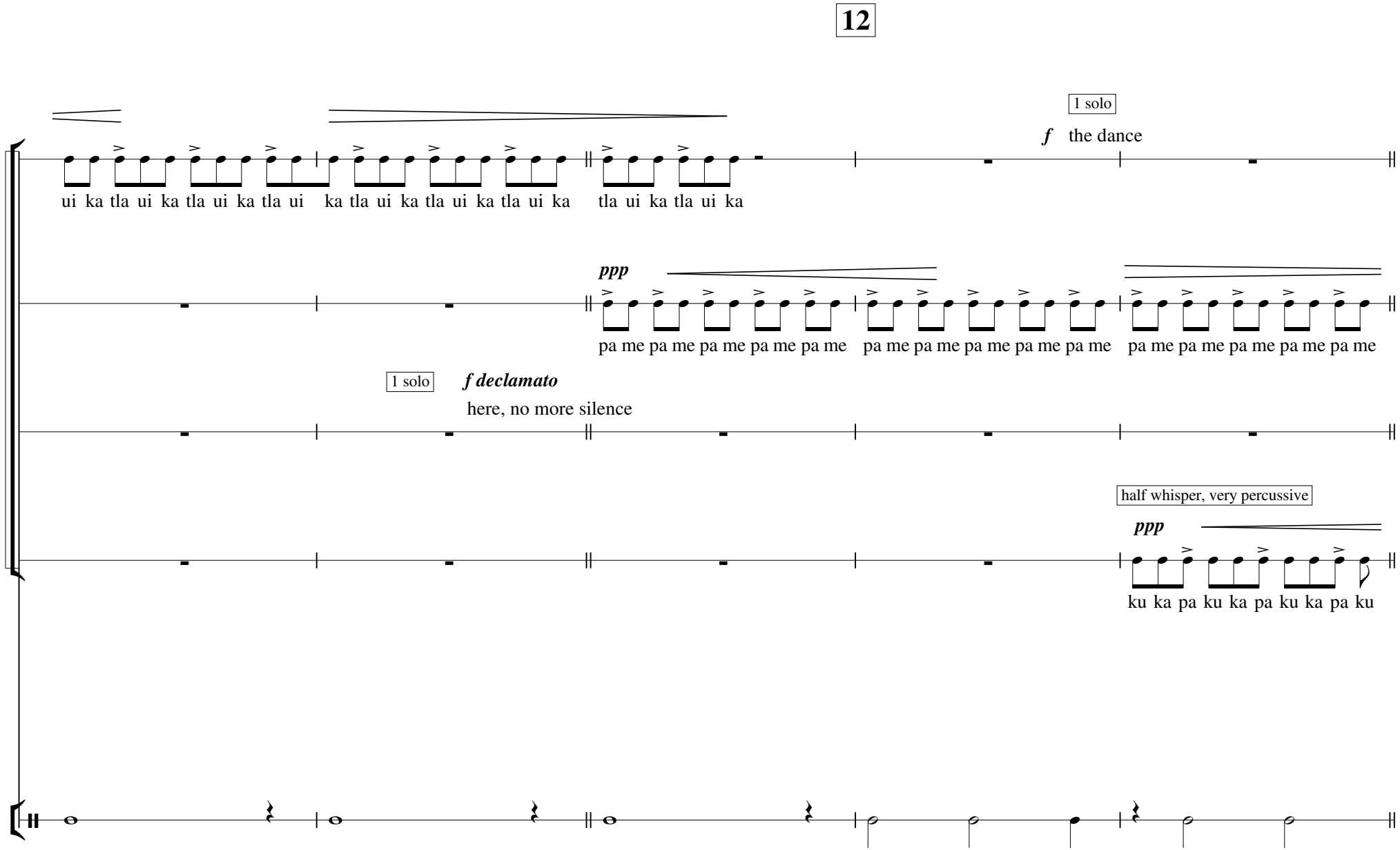
♩ = 90

bass drum (muted)

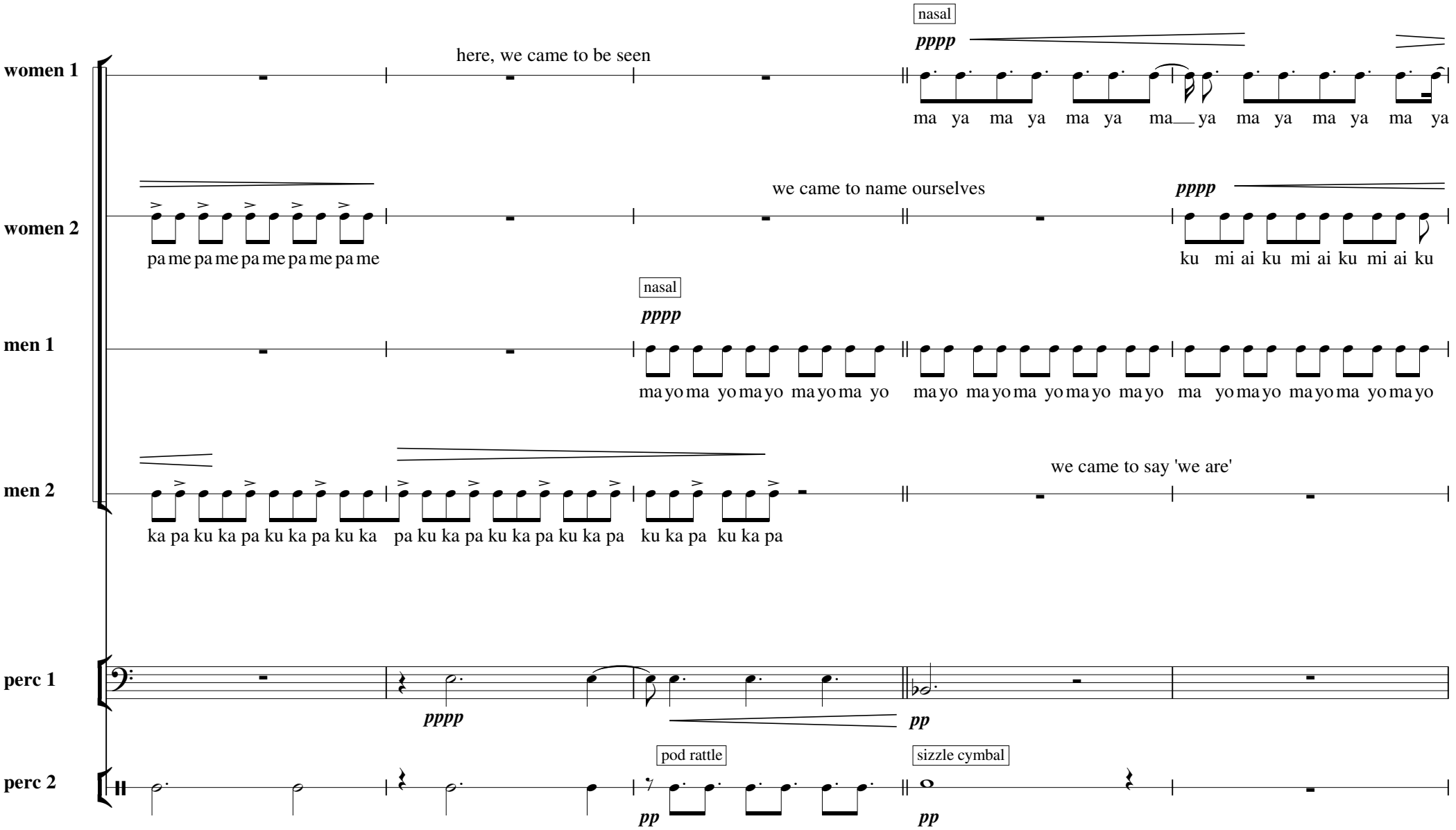
perc 2

ppp

© reynaldo young 2002

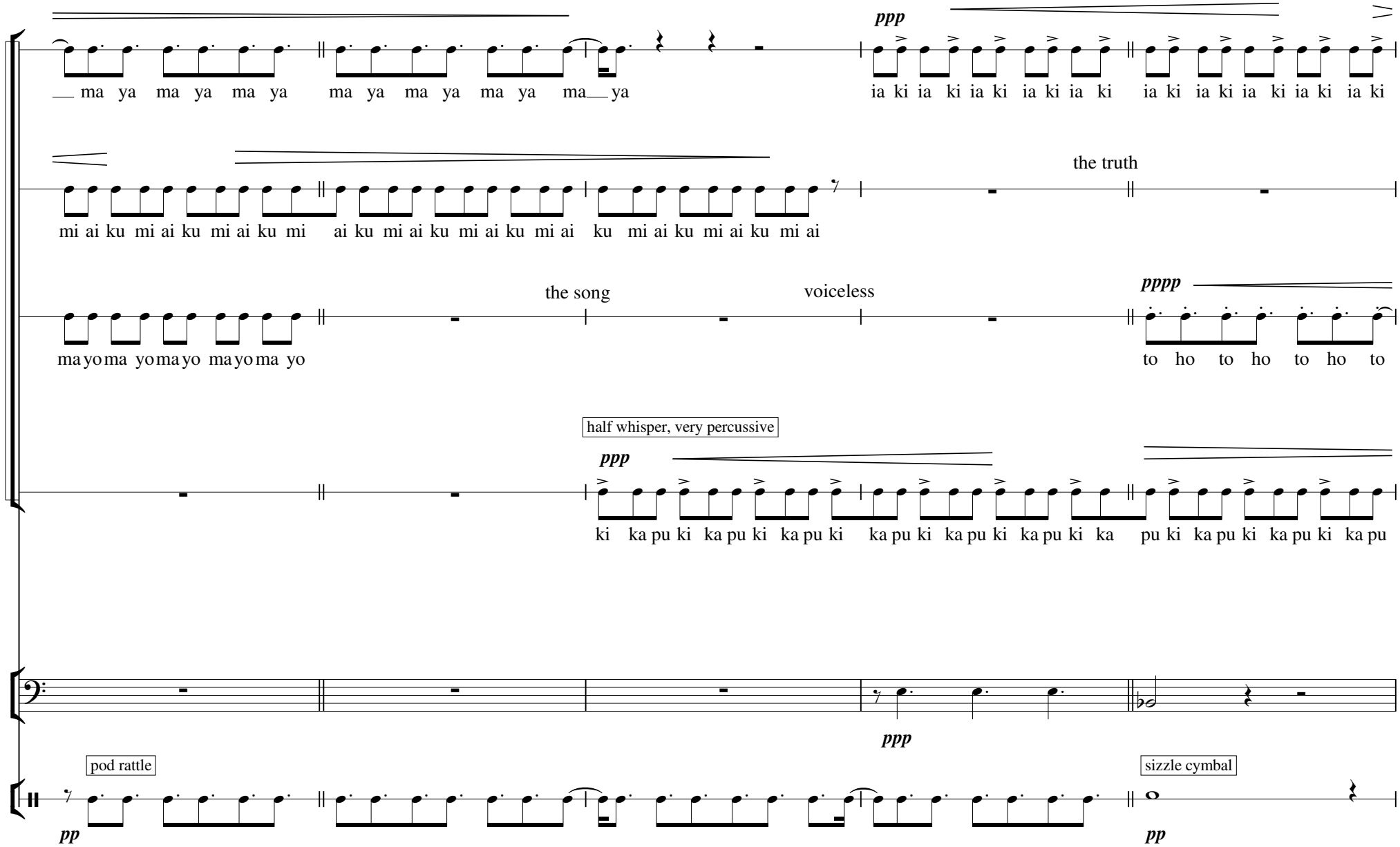


© reynaldo young 2002

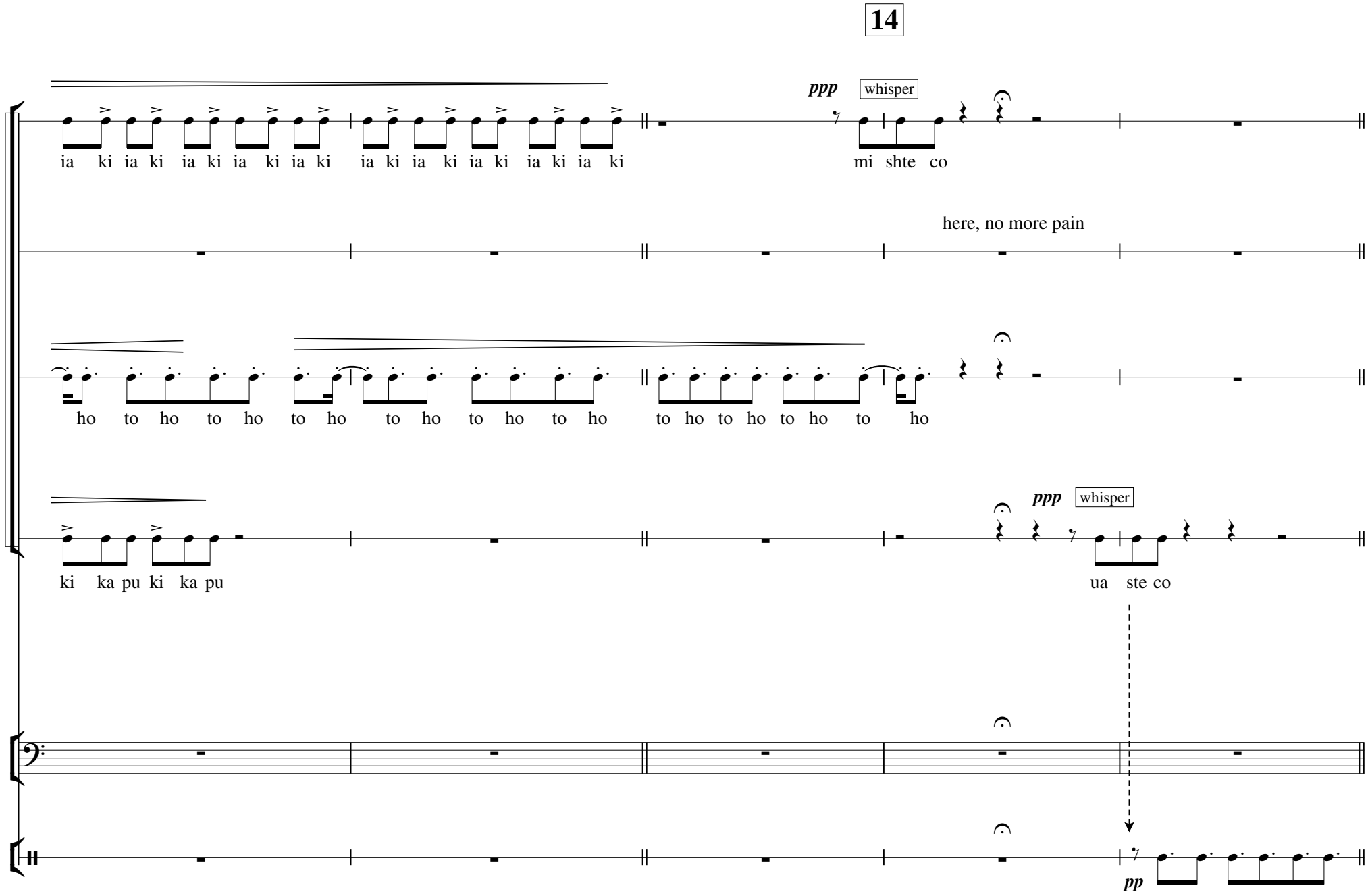


© reynaldo young 2002

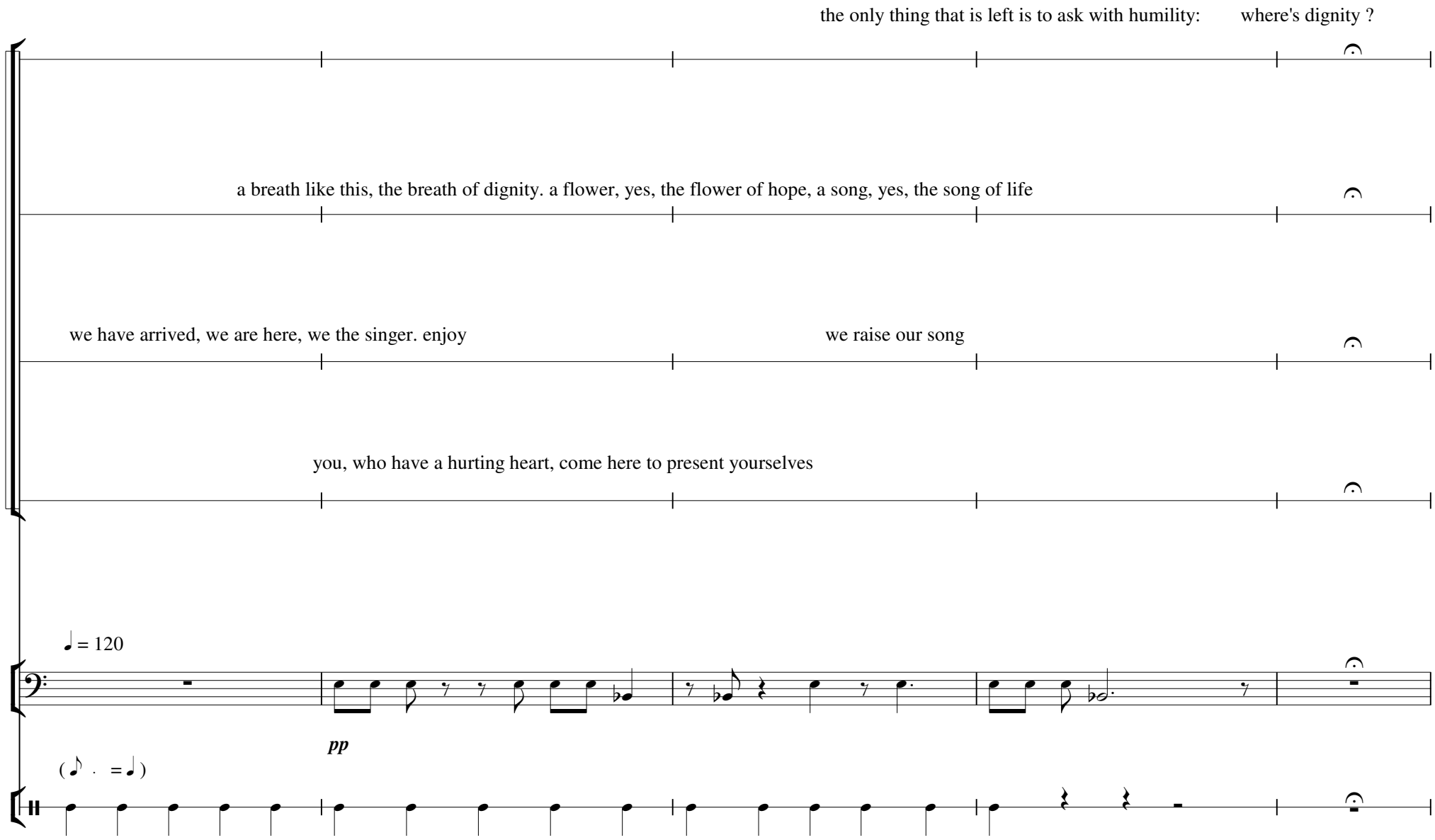
13



© reynaldo young 2002



© reynaldo young 2002



© reynaldo young 2002

V
towards hope

15

♩ = 120 **ecstatic**

percussive ---------- nasal ----------

mp

women 1 te ne k ti k tla ui ka ti k ia ki ti kon ke ti ku i ma ya ti ka i ma me ti k na ua tl

percussive ---------- nasal ----------

mp

women 2 te nek ti ku i ti kon ke pa me ti ka i ua ve ti k ku mi ai

men 1

men 2

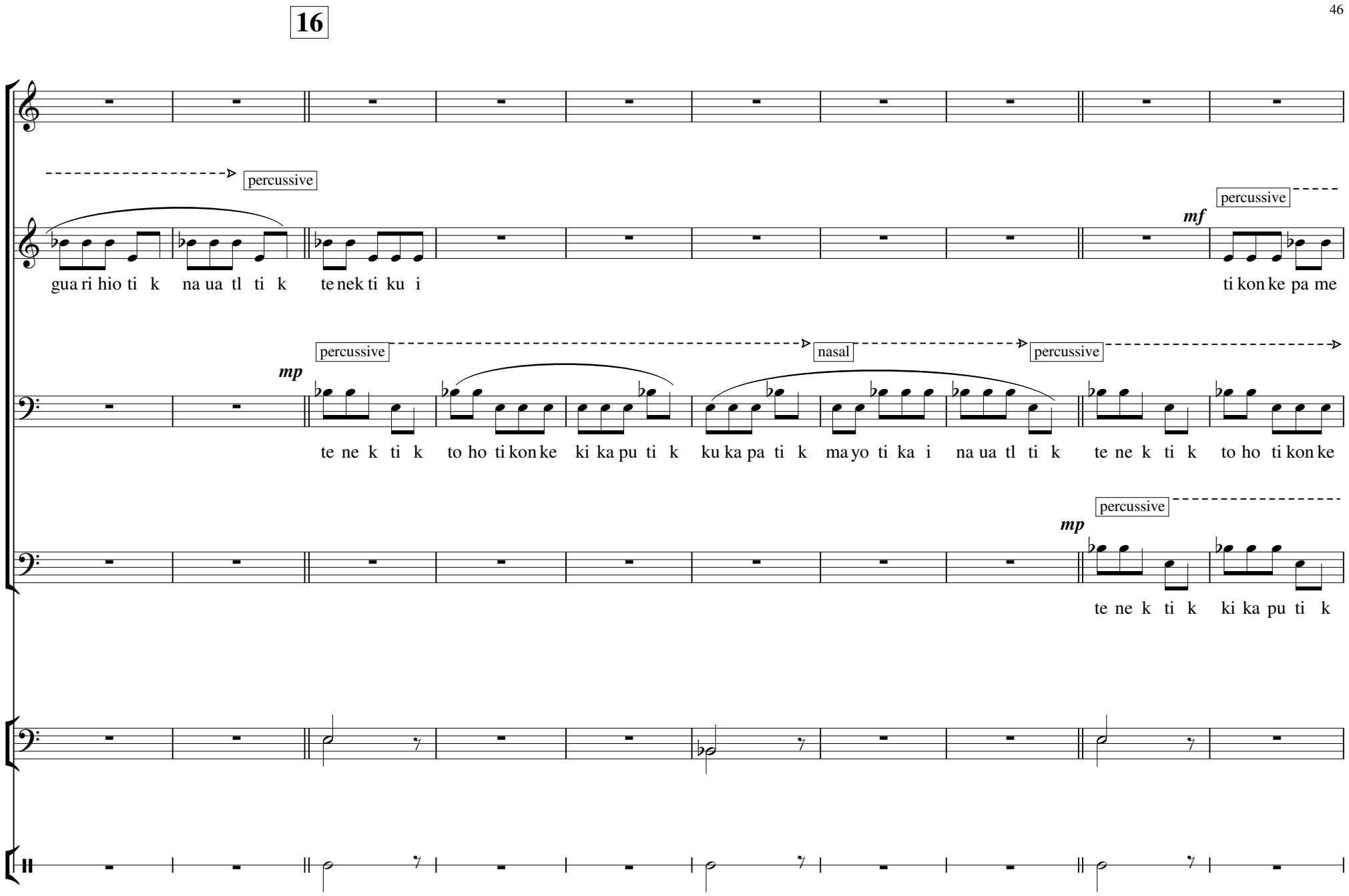
unison: centre and rim

perc 1 *f* *mf*

bass drum

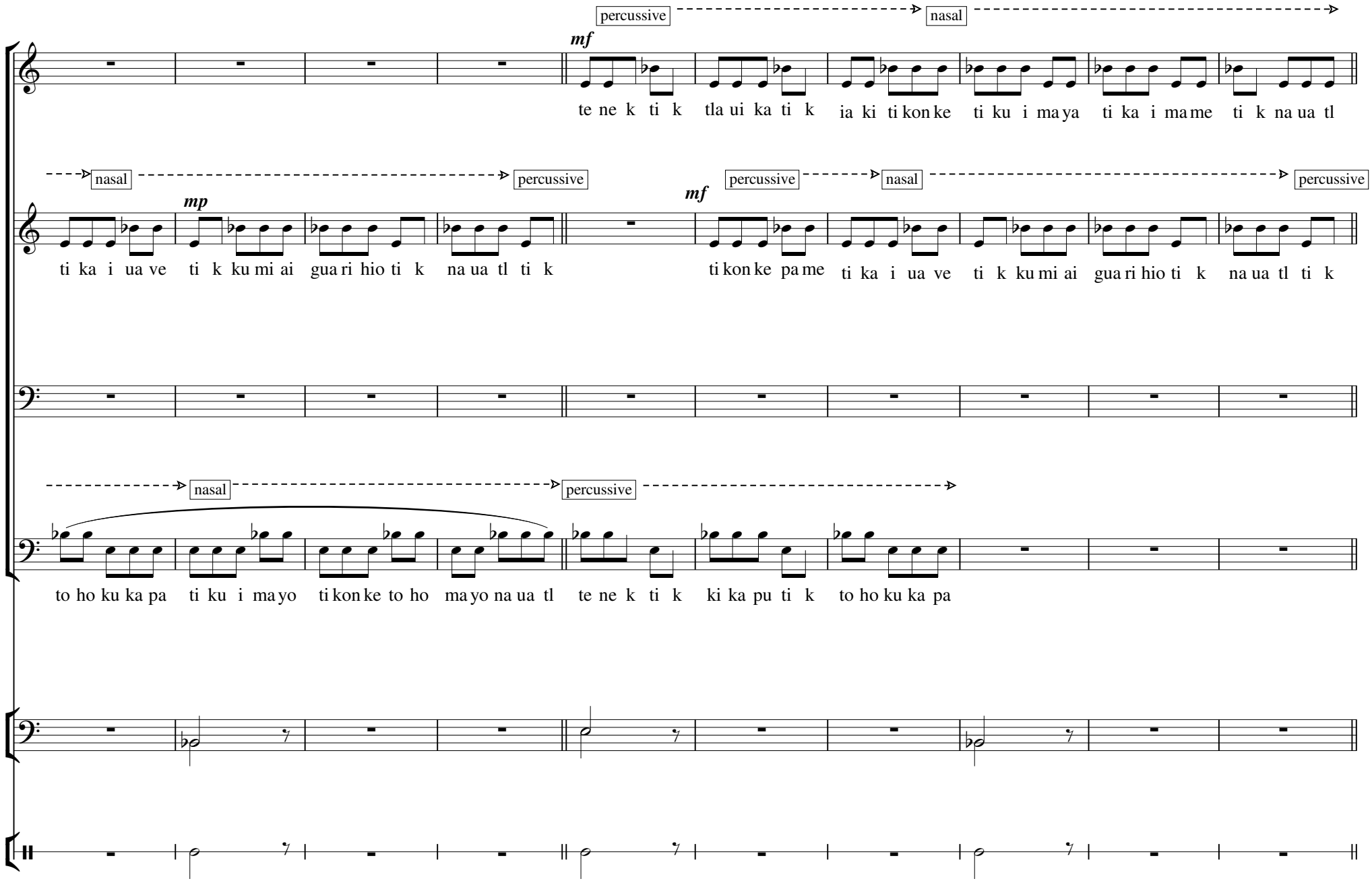
perc 2 *f* *mf*

© reynaldo young 2002



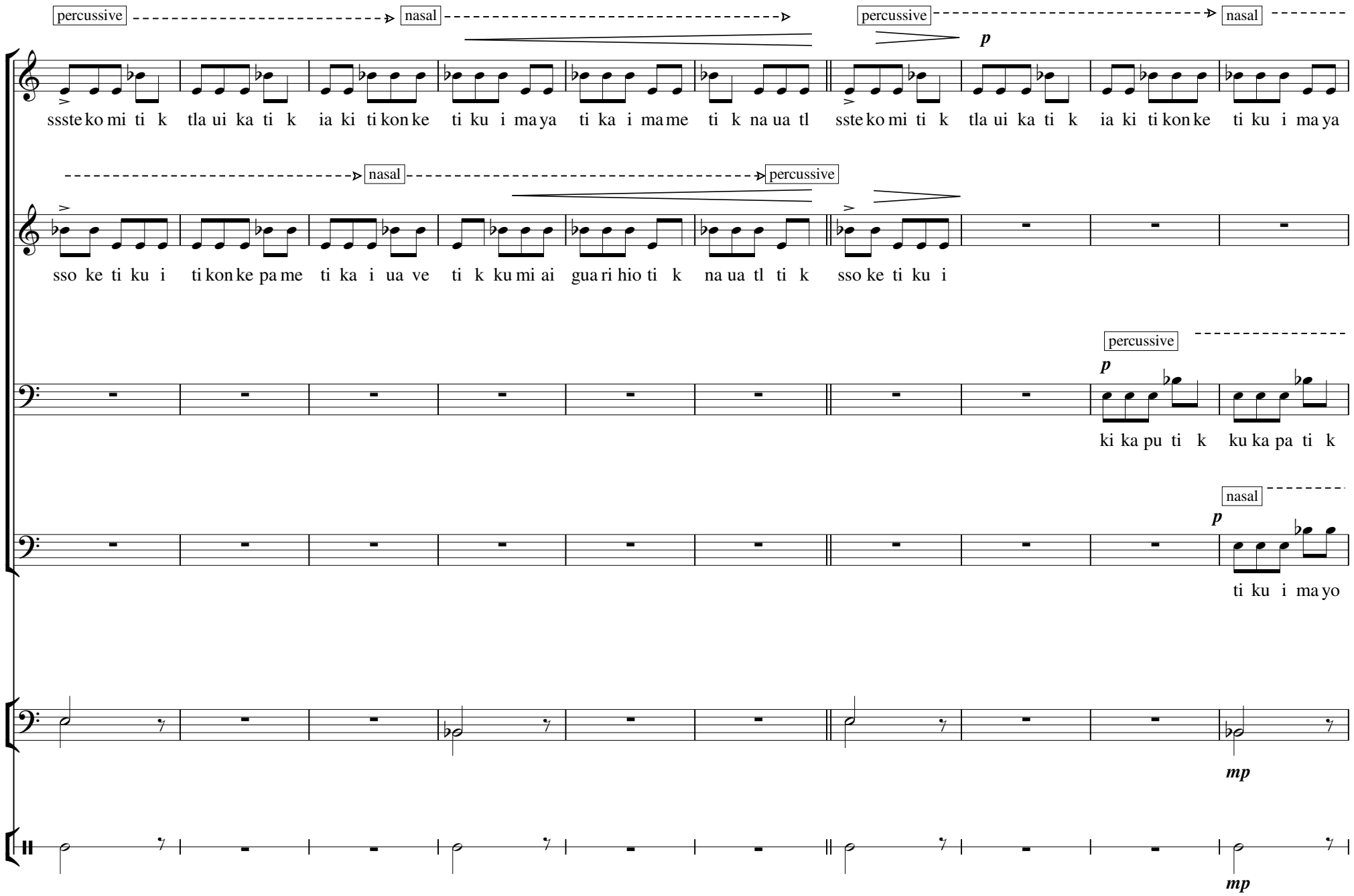
© reynaldo young 2002

17

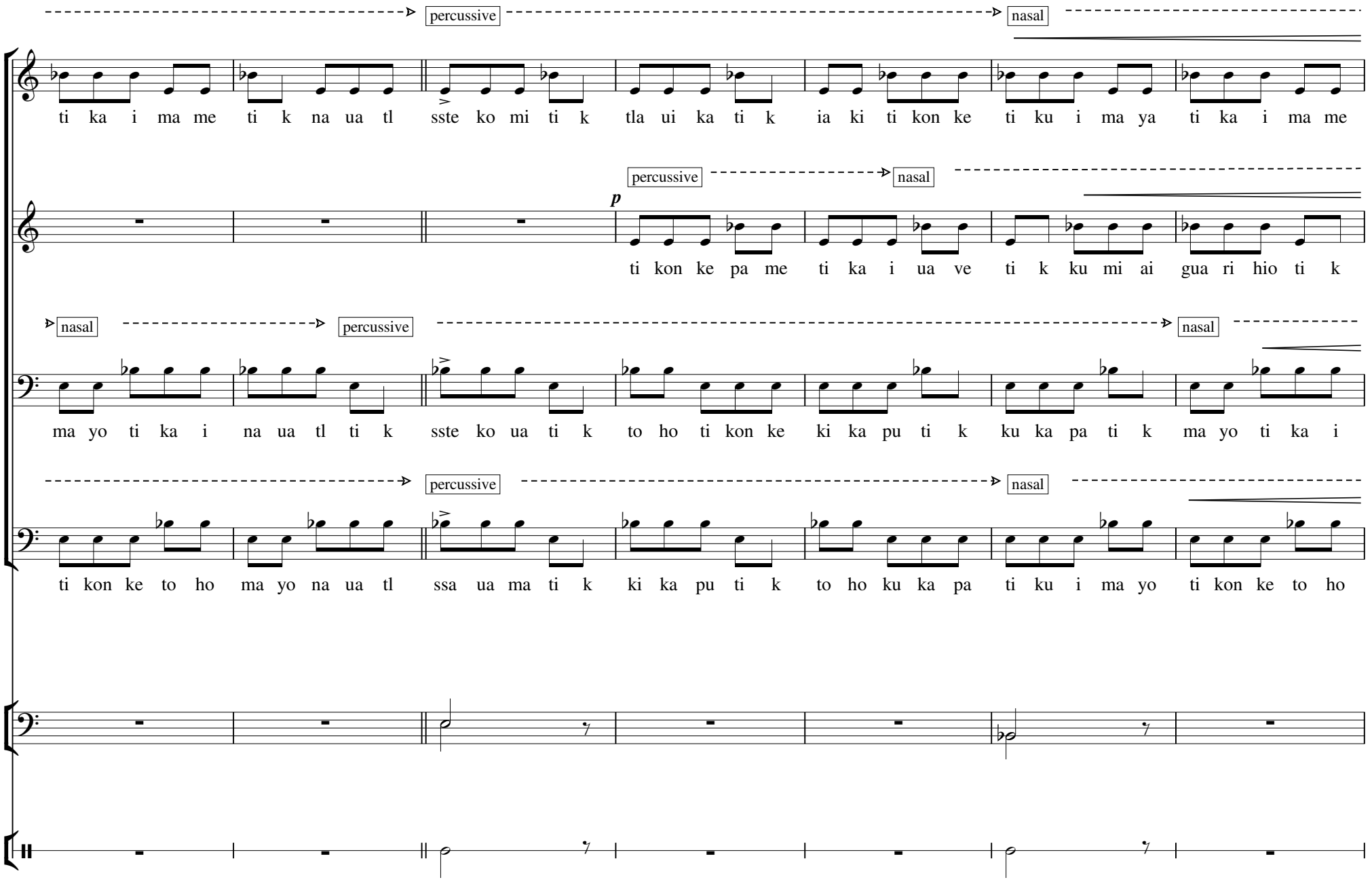


© reynaldo young 2002

18

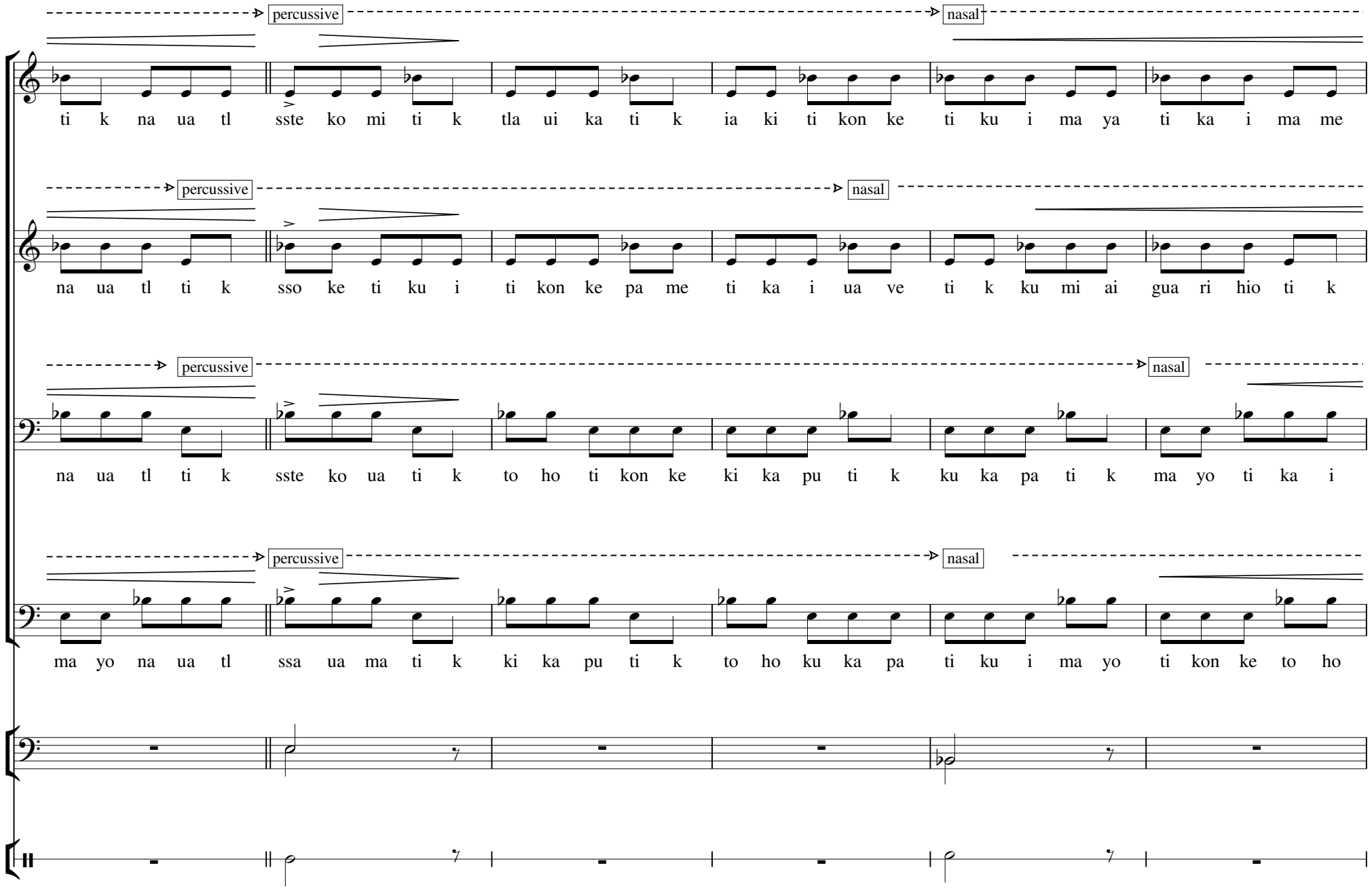


© reynaldo young 2002



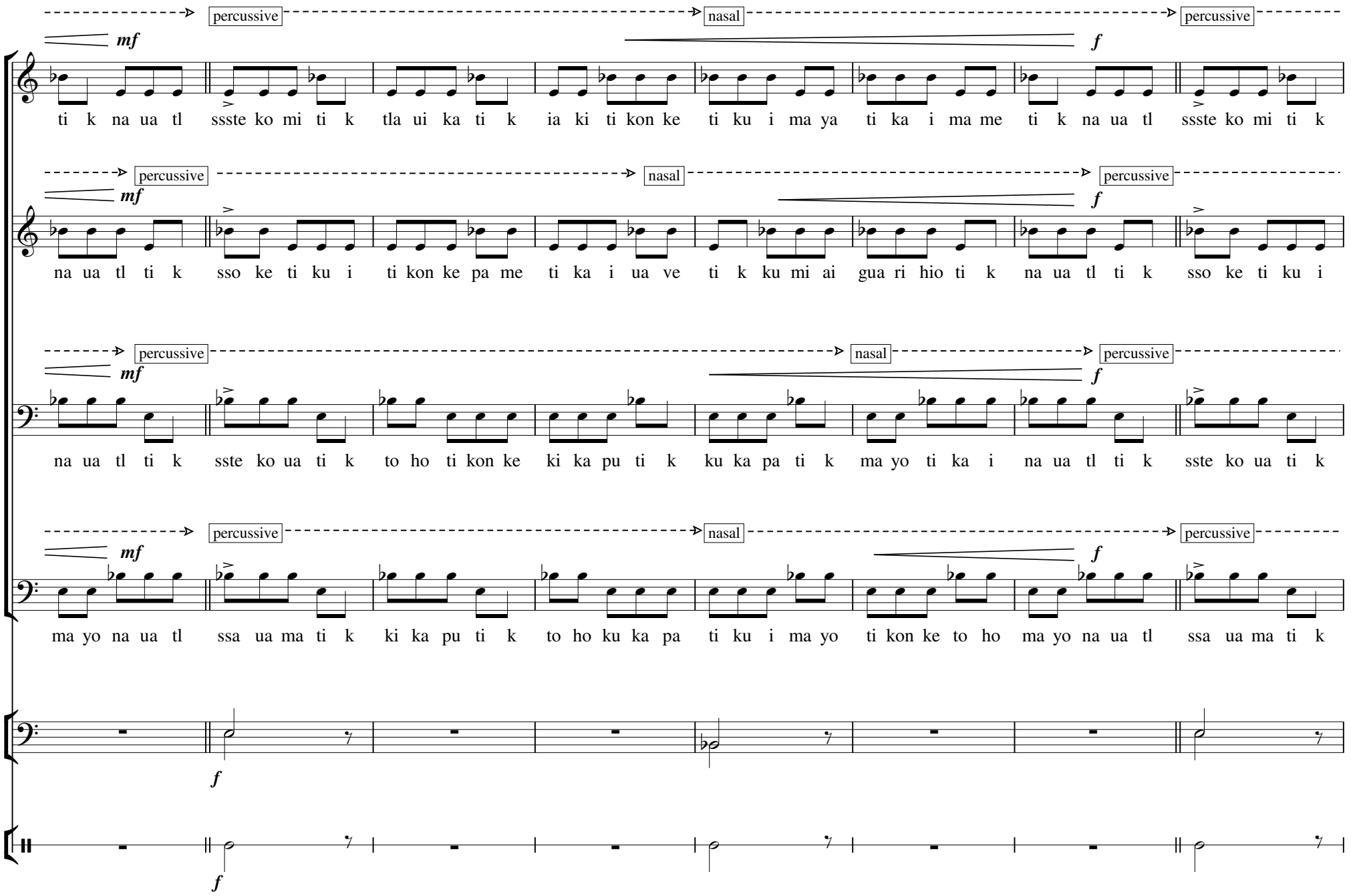
© reynaldo young 2002

19

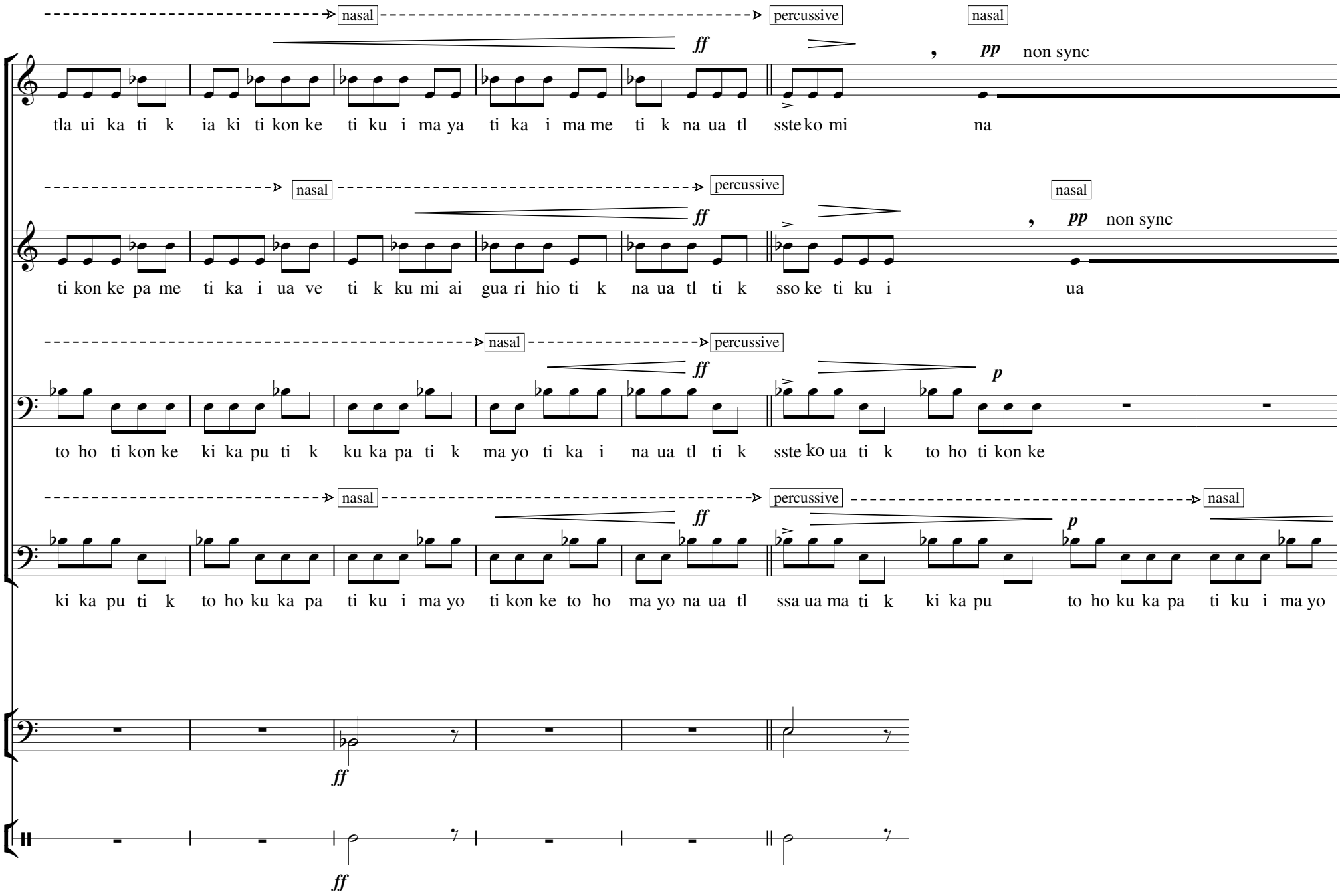


© reynaldo young 2002

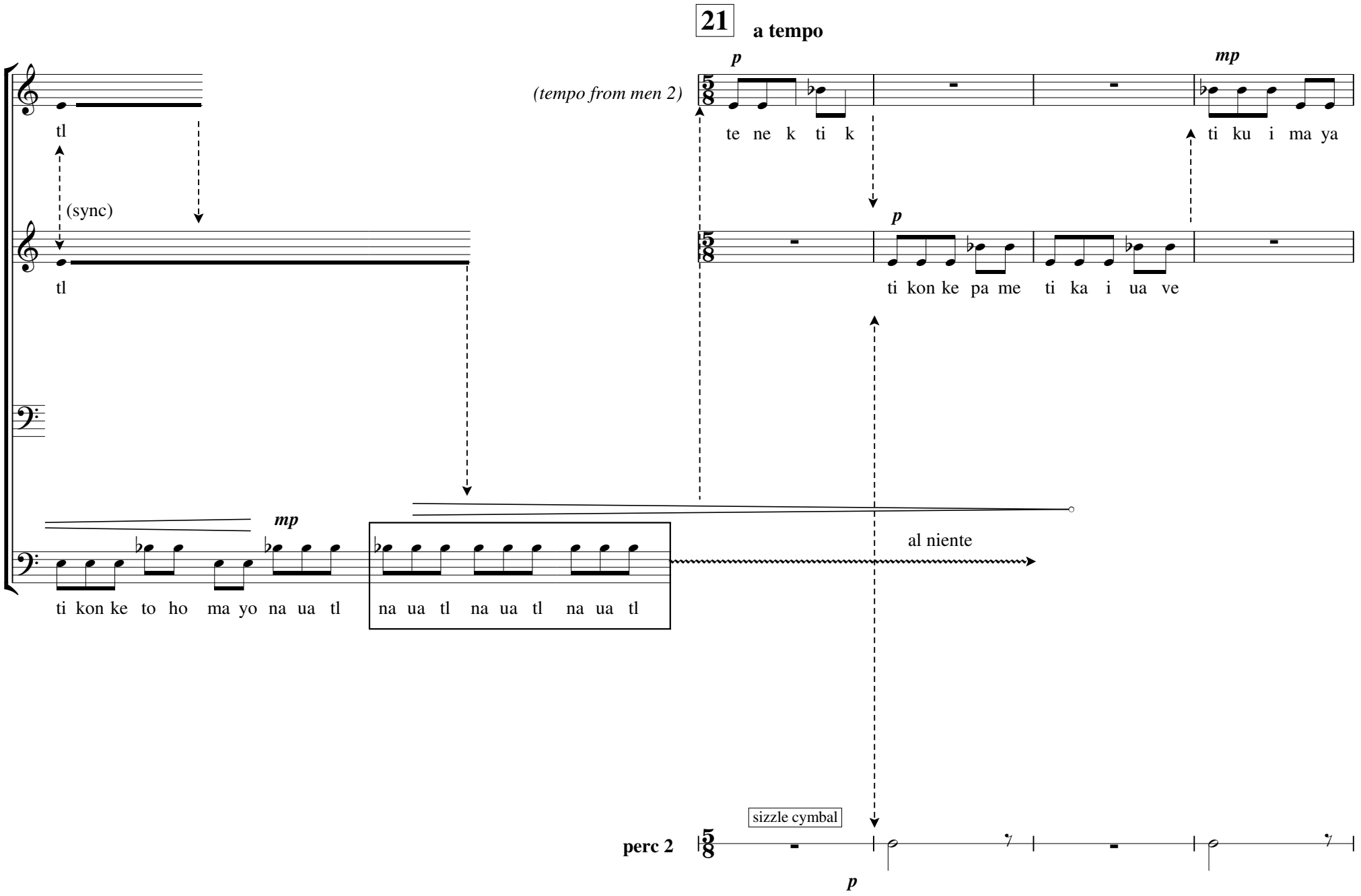
20



© reynaldo young 2002

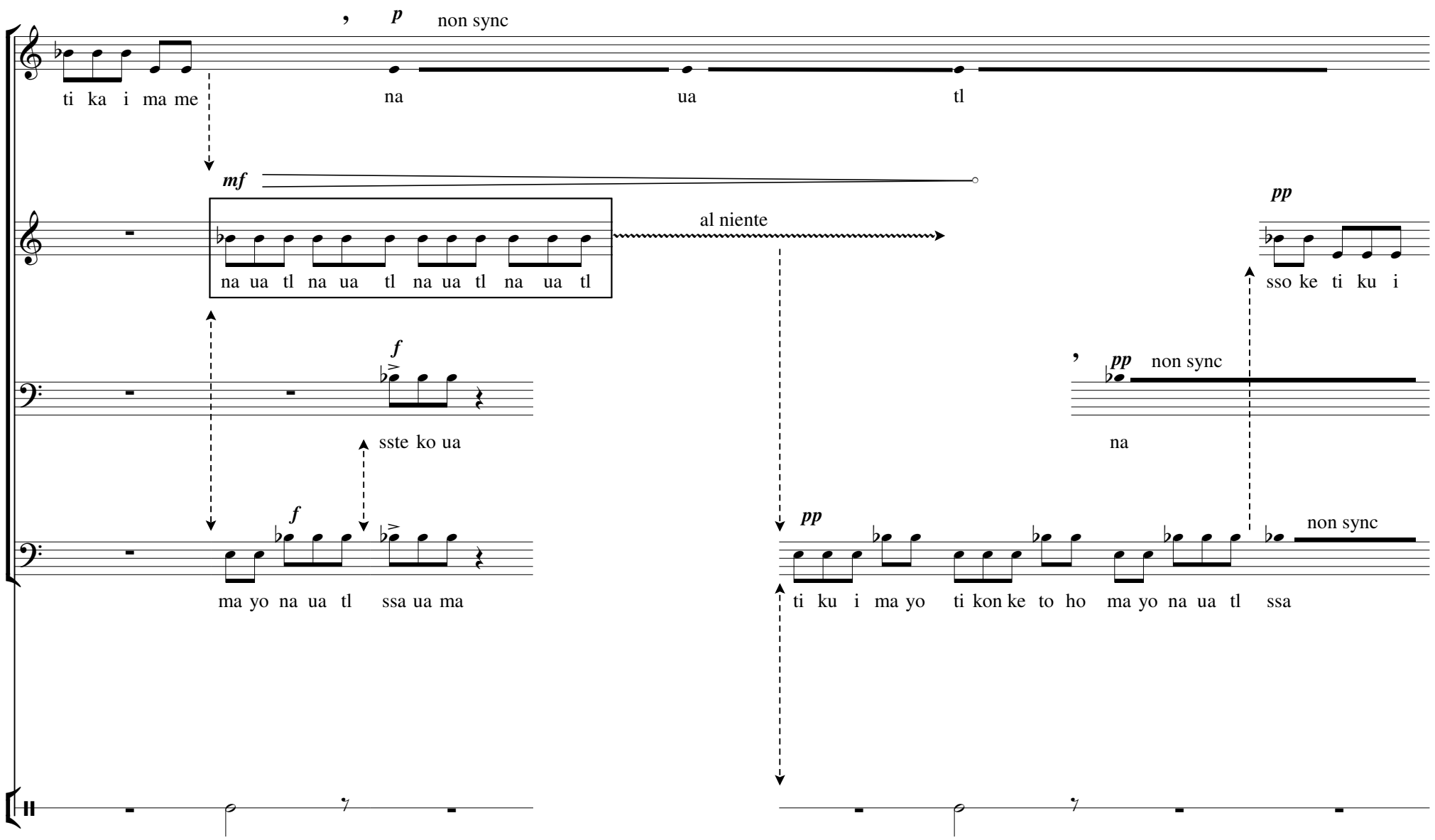


© reynaldo young 2002

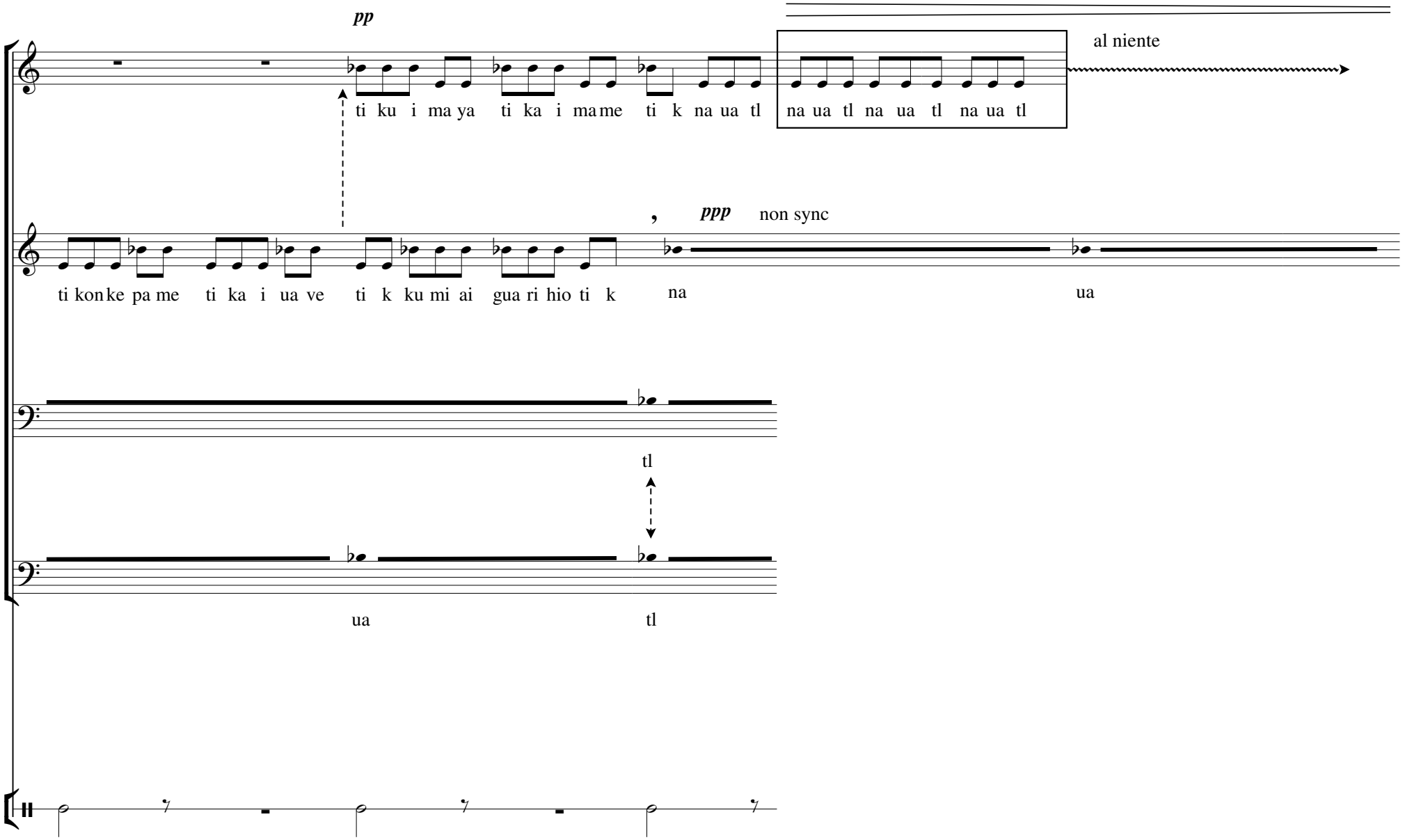


© reynaldo young 2002

22

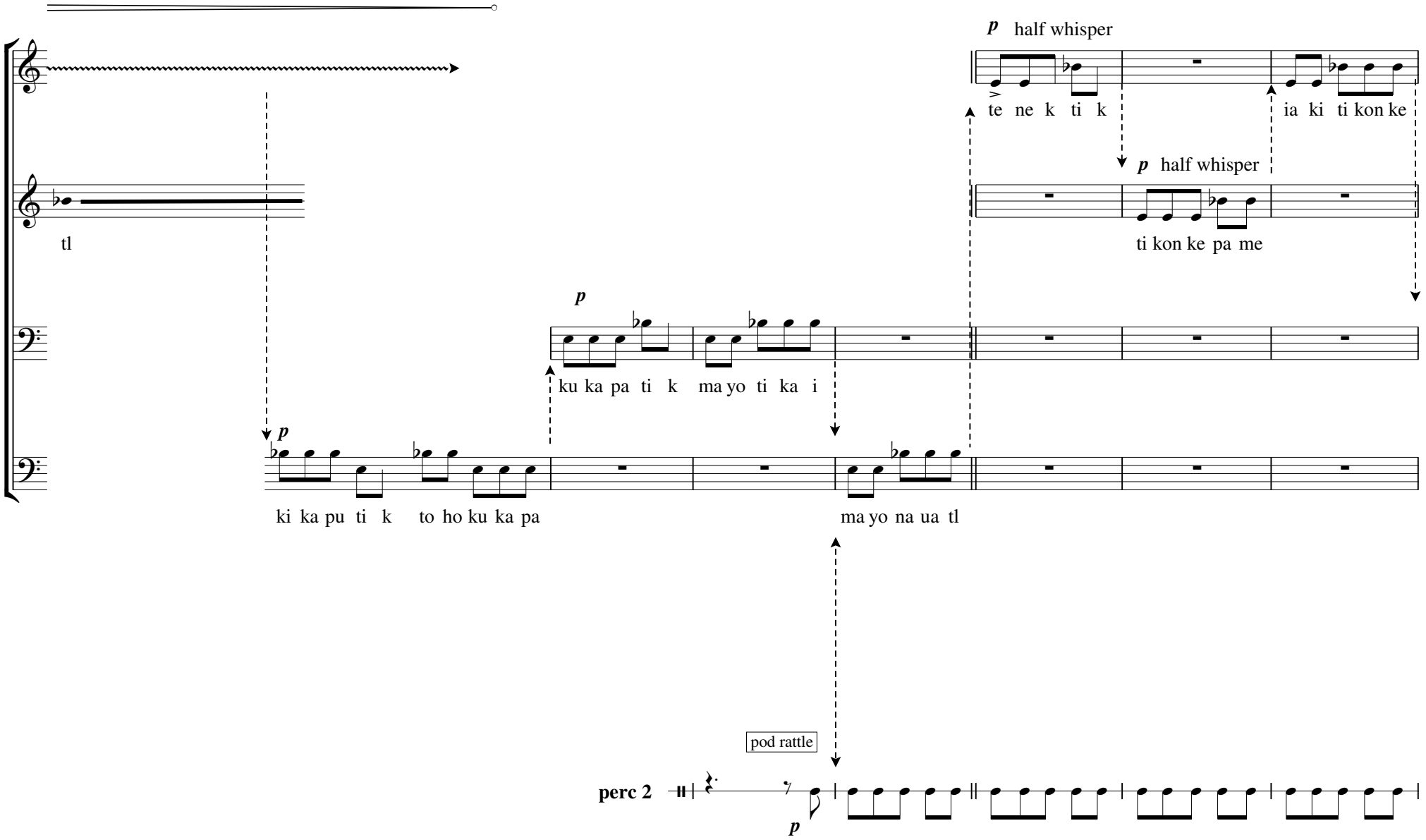


© reynaldo young 2002



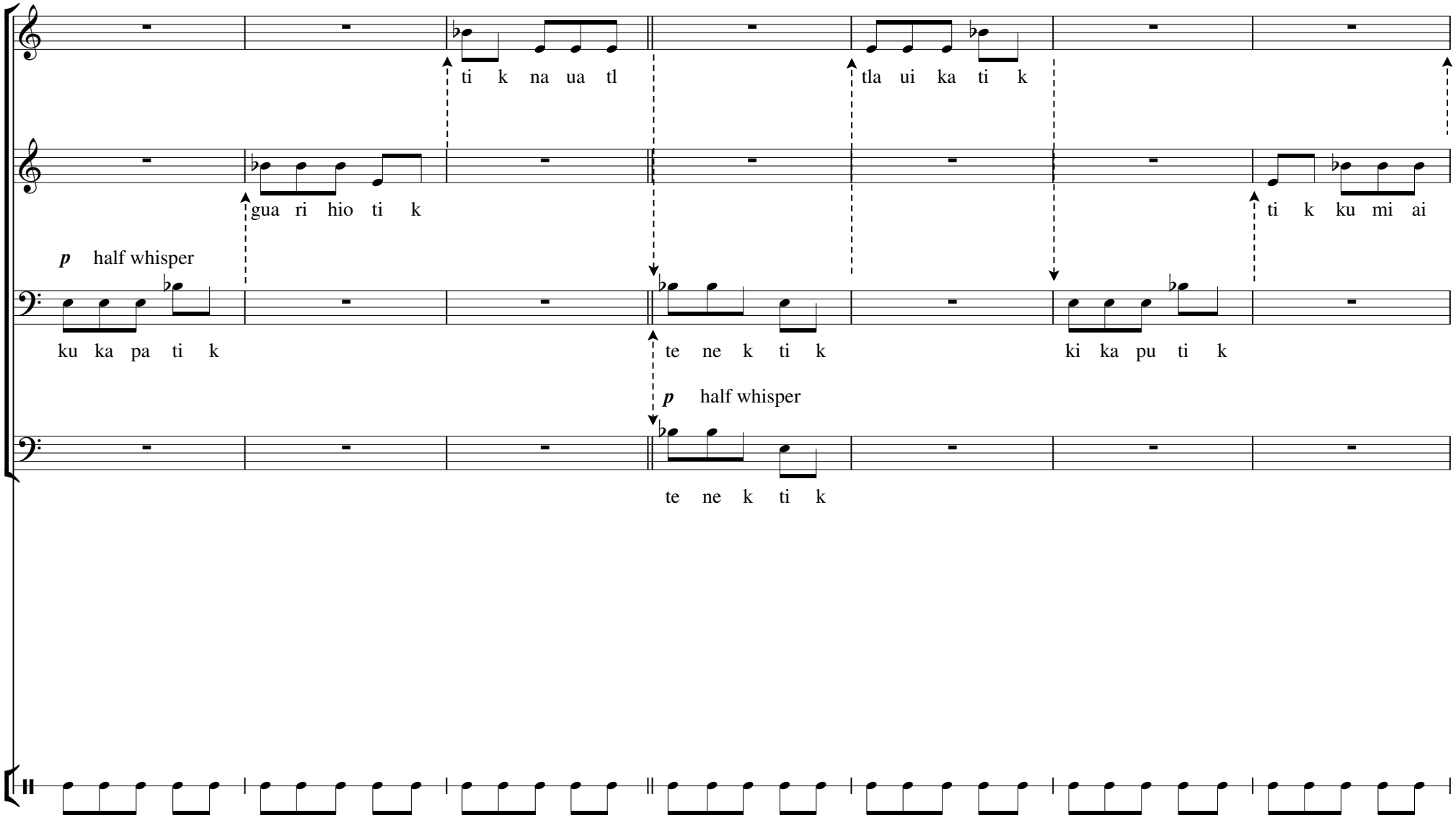
© reynaldo young 2002

23

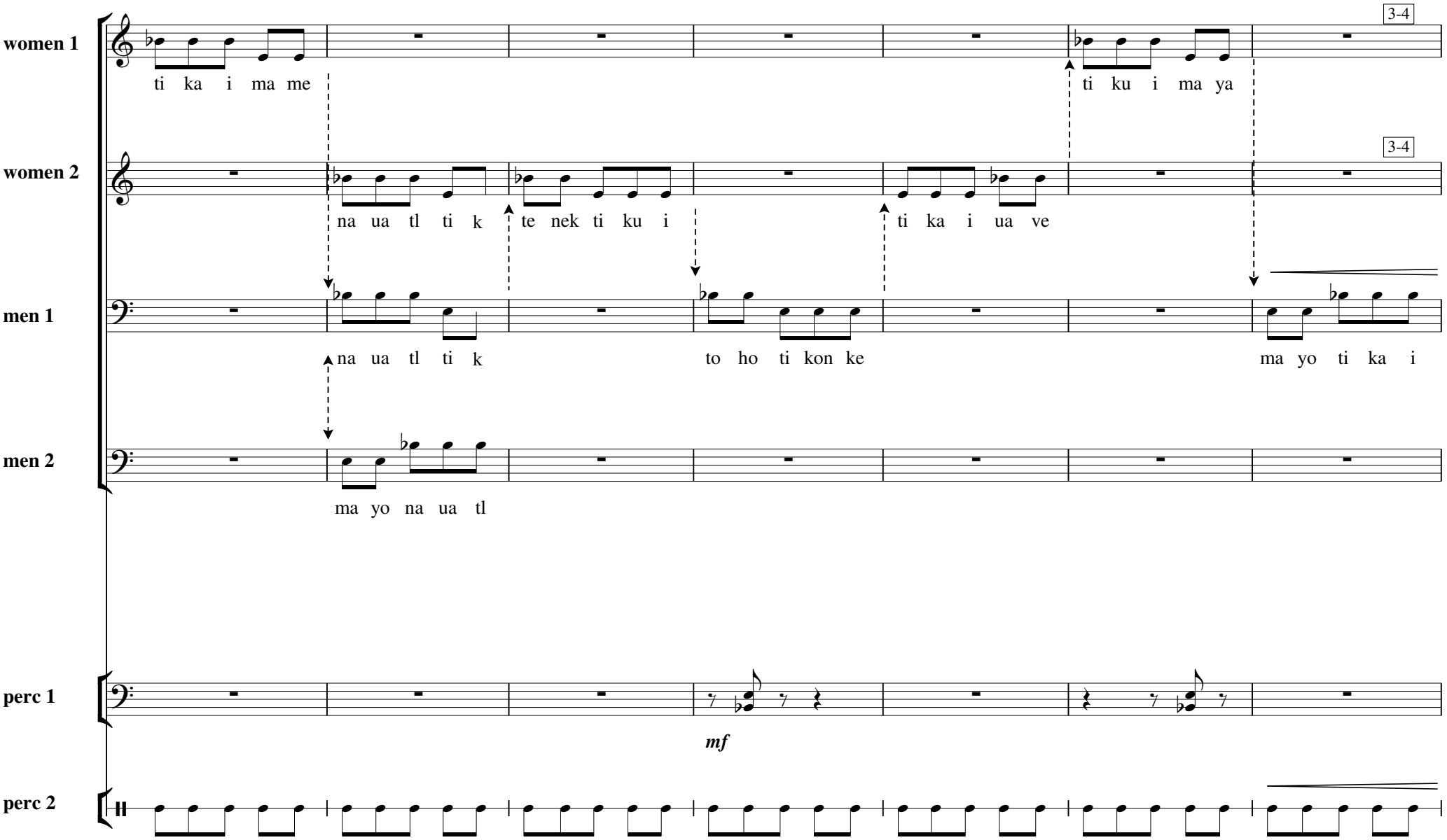


© reynaldo young 2002

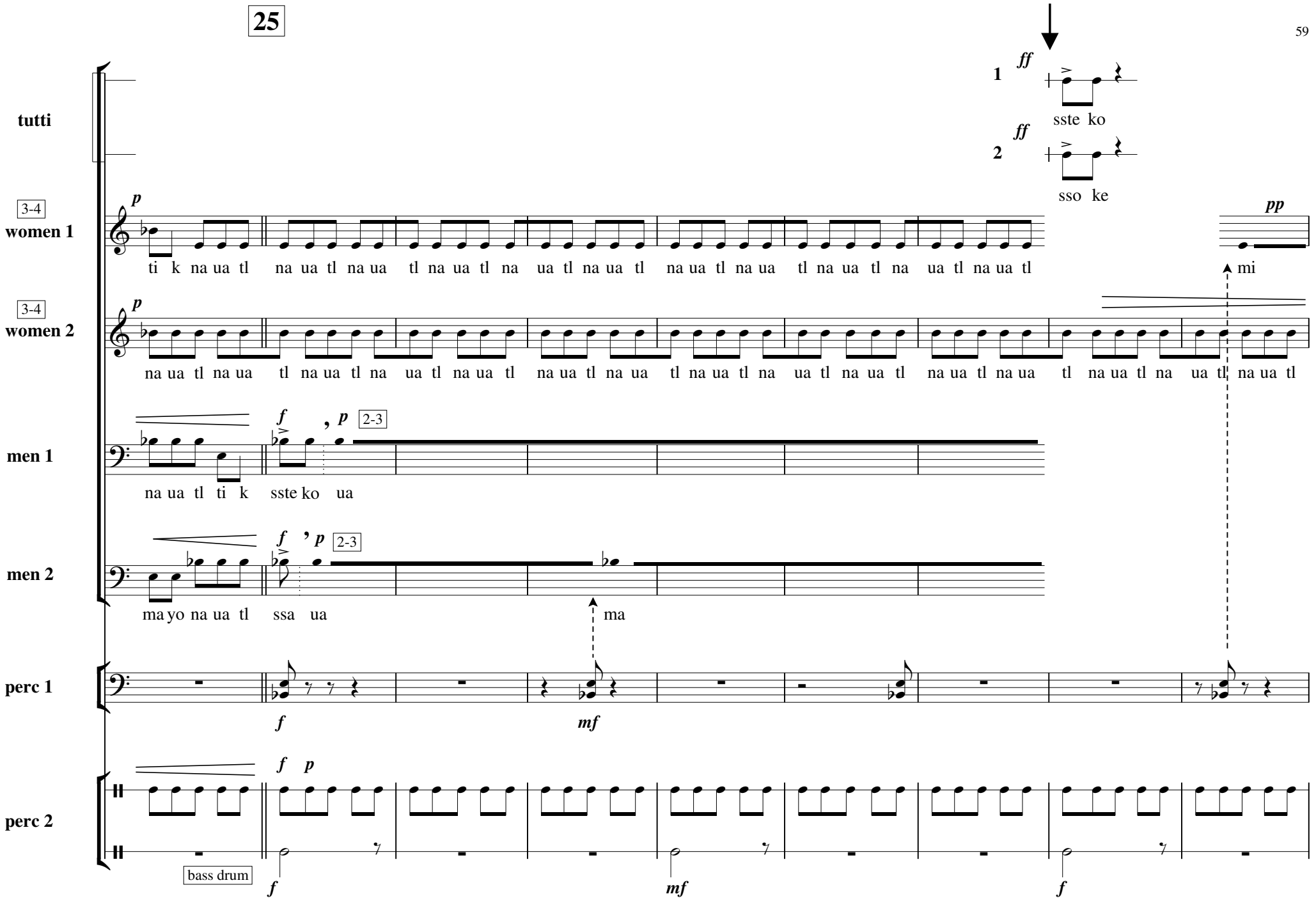
24



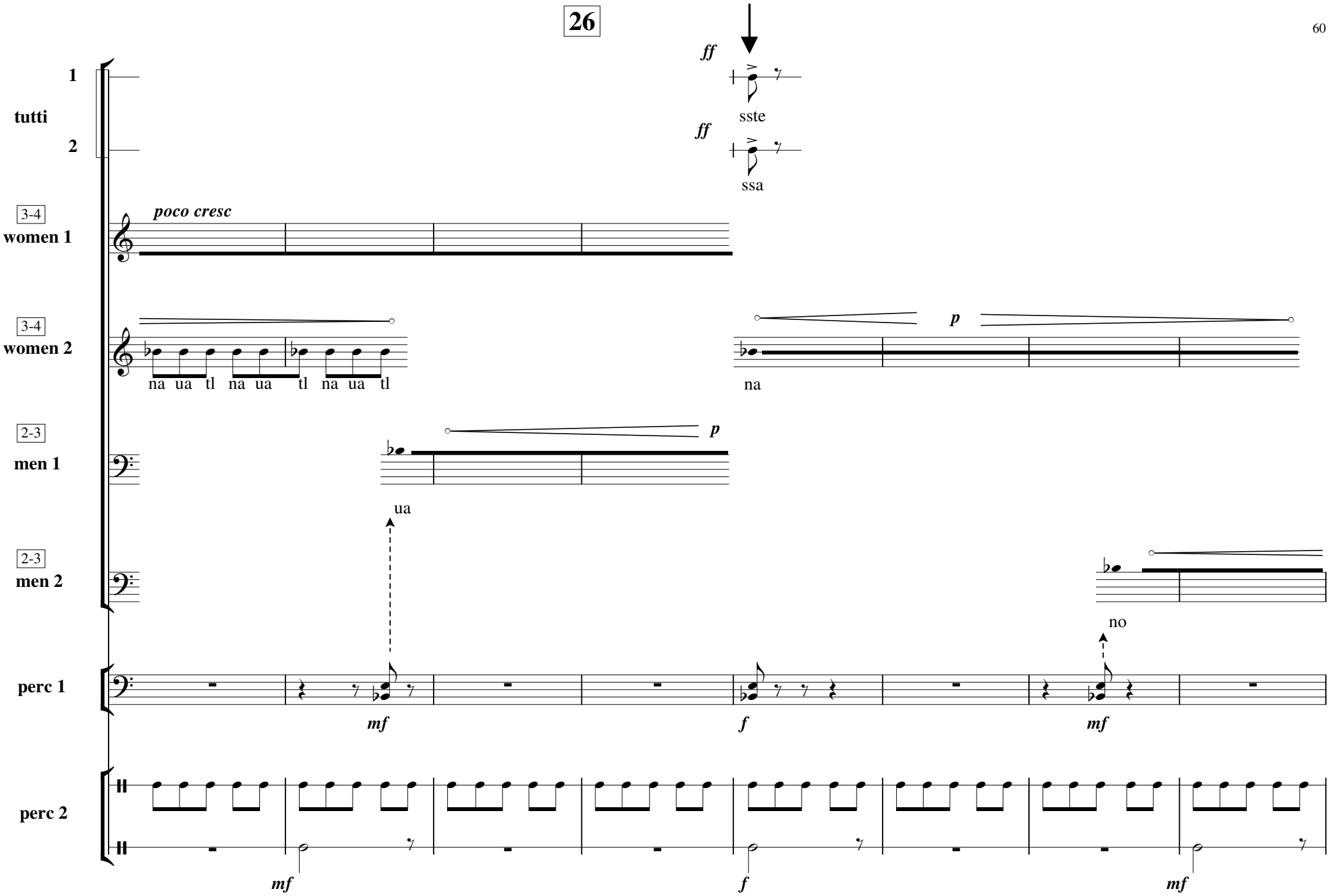
© reynaldo young 2002



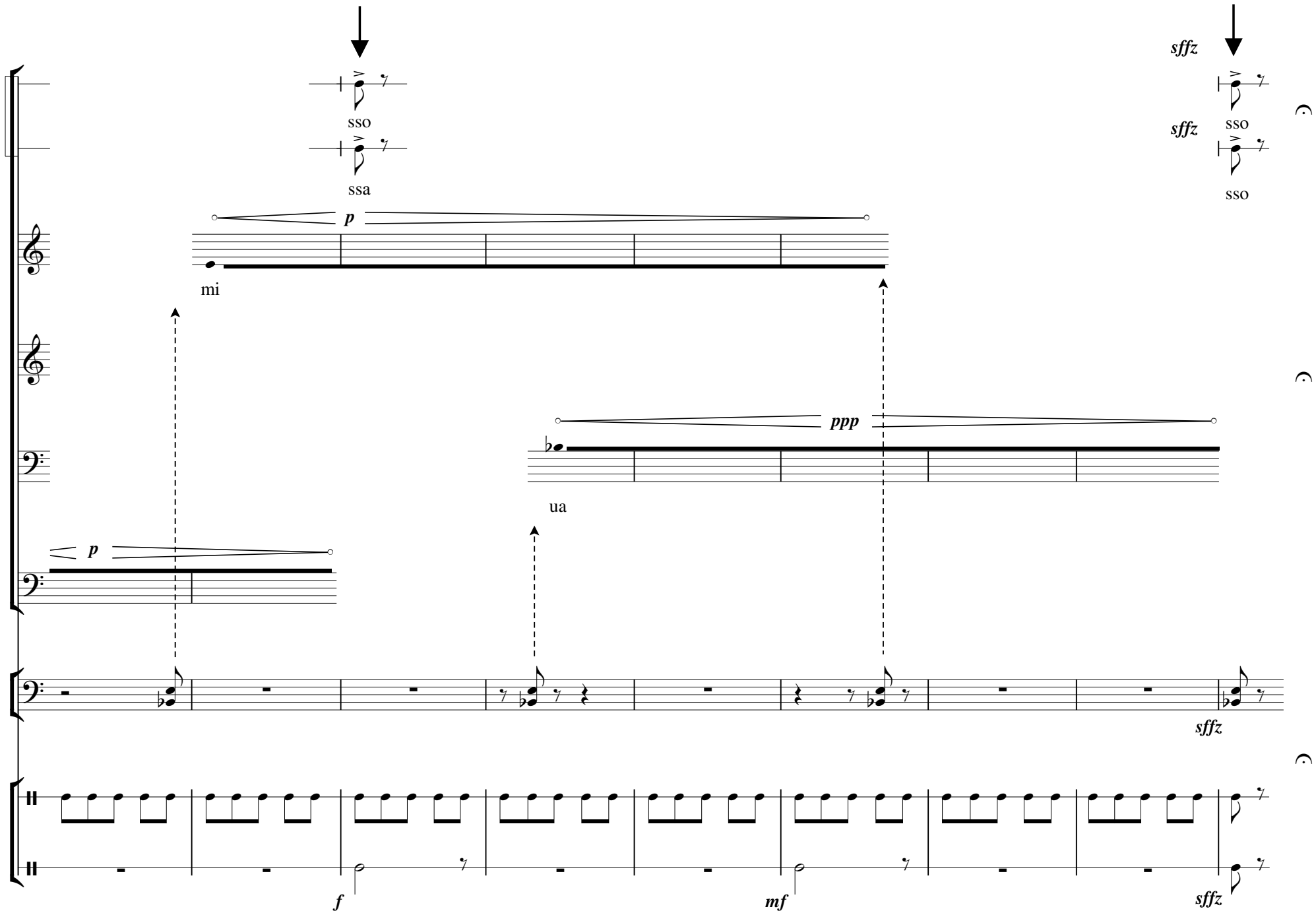
© reynaldo young 2002



© reynaldo young 2002



© reynaldo young 2002



© reynaldo young 2002

vi
hope

27 **still**

(1 sound/breath when cond's hand points at us)

conductor sweep

women 1

pp

mi

women 2

ppp *pp*

she

men 1

ppp *pp*

no

men 2

ppp *pp*

ua

♩ = 80

perc 1

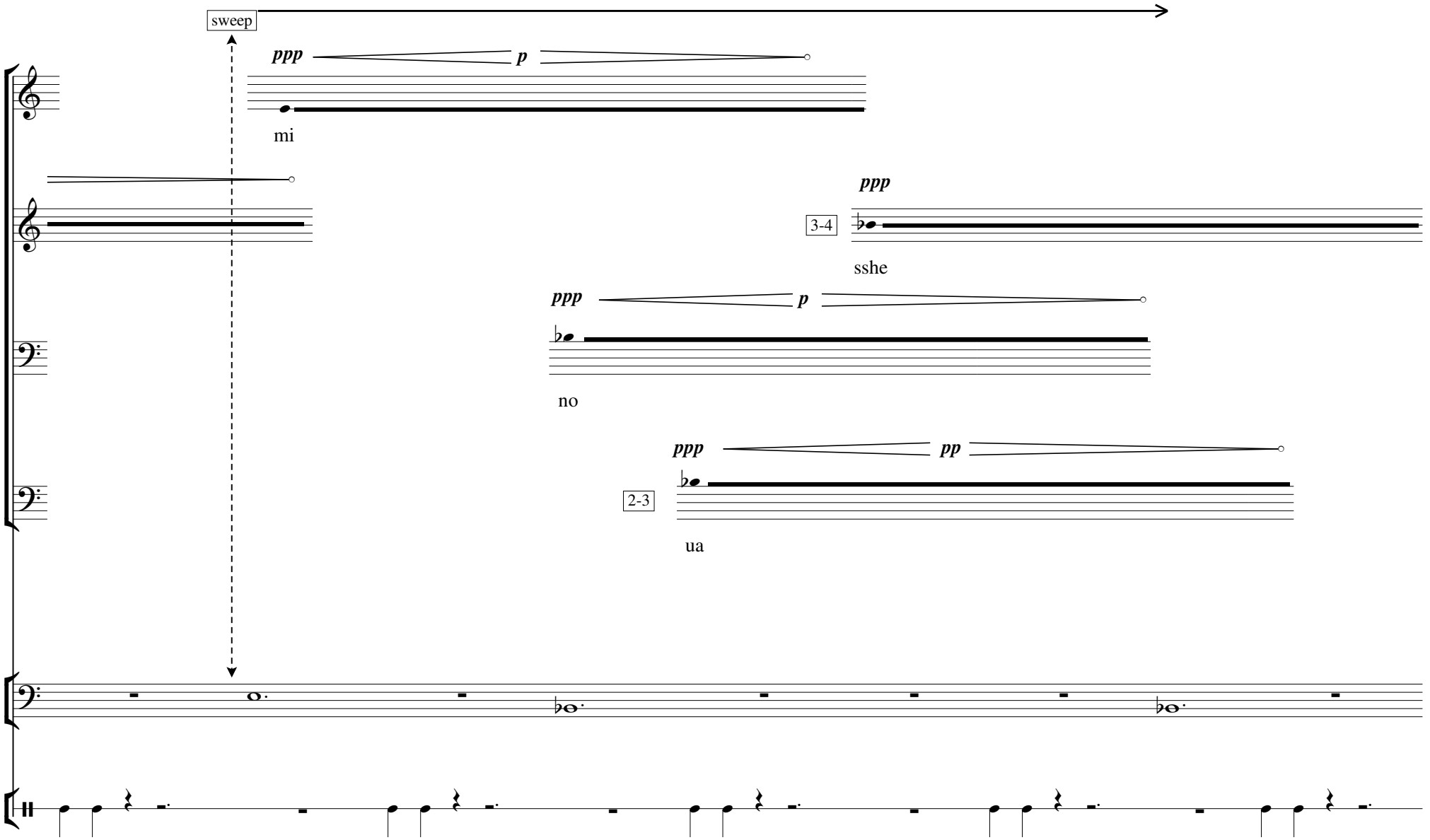
p

bass drum (muted)

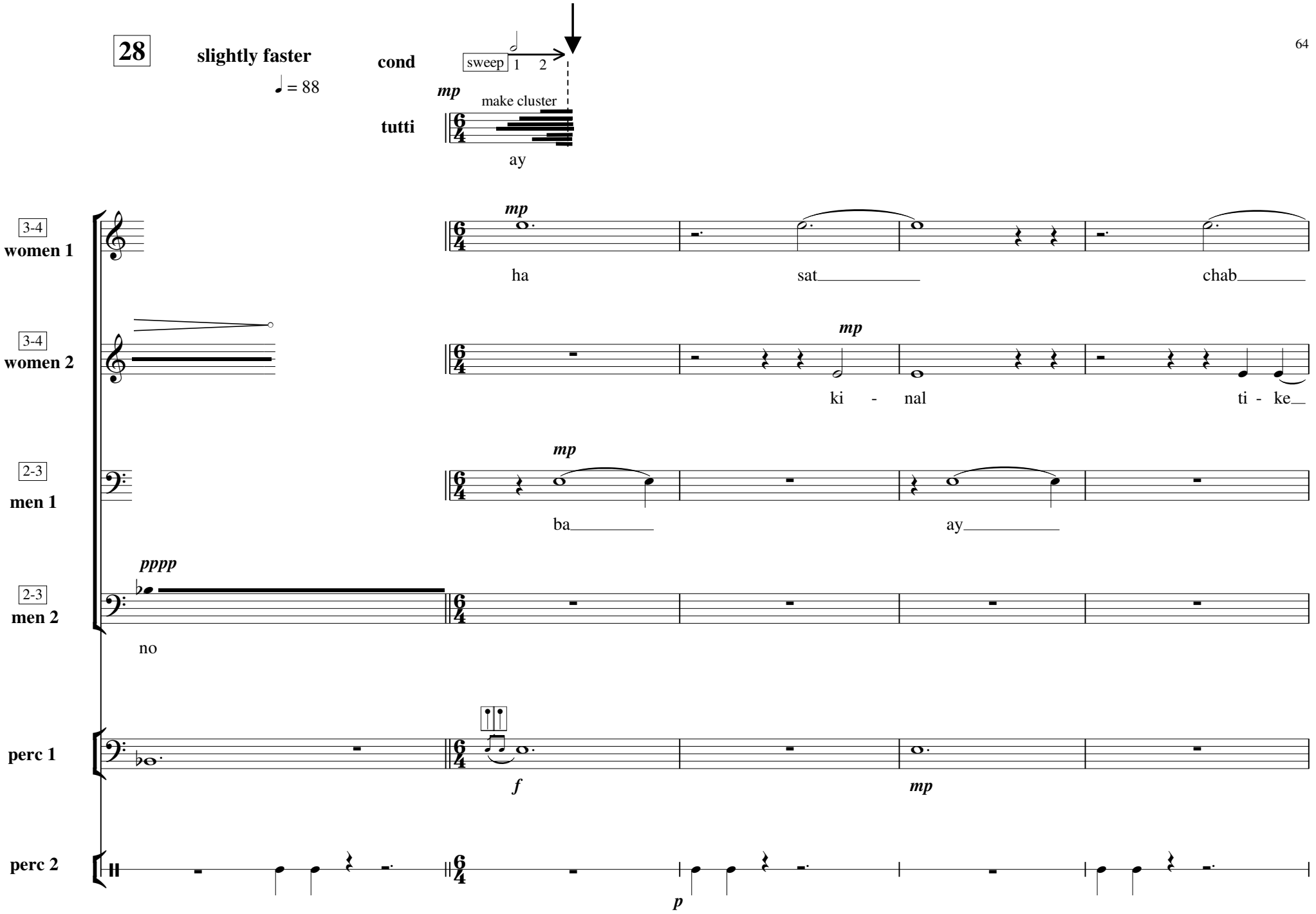
perc 2

pp *p*

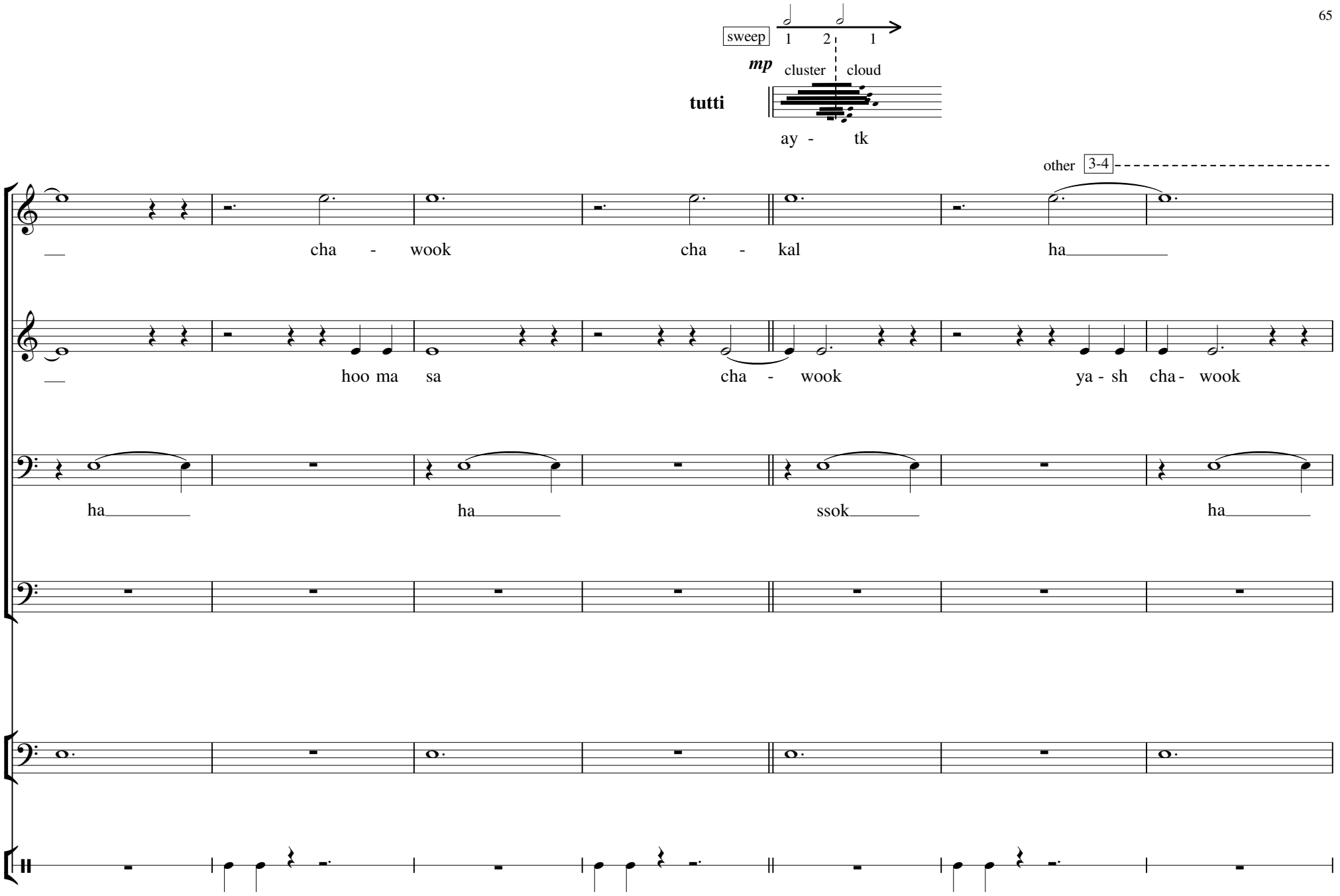
© reynaldo young 2002



© reynaldo young 2002

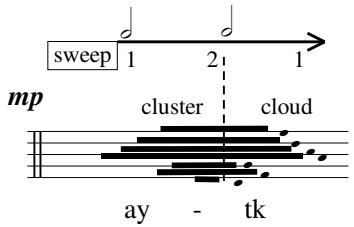


© reynaldo young 2002



© reynaldo young 2002

29



sat chab chab cha - wook cha - kal sat

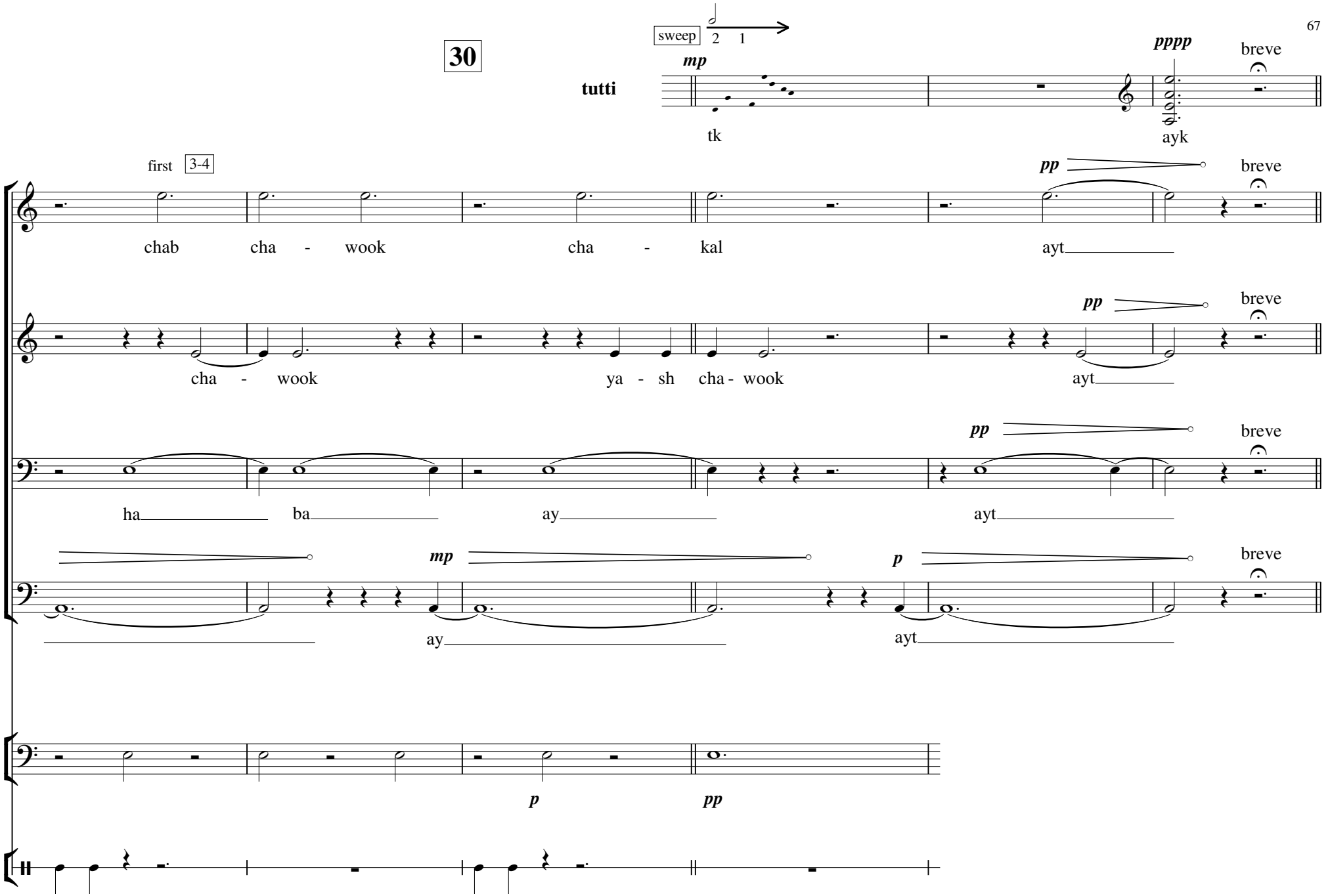
ki - nal ti - ke hoo-ma - sa

ba ba ha ha ha ssok

mp mf mf

ay ay ay

© reynaldo young 2002



© reynaldo young 2002

vii

farewell

31

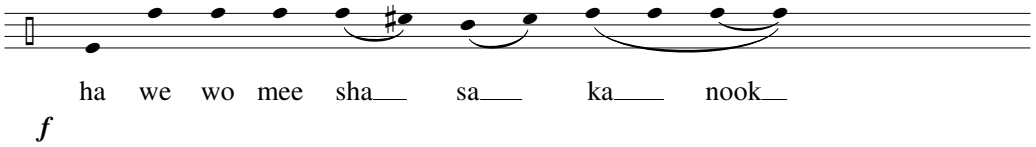
♩ = 96 **with a different voice**

thick heterophony, grace, develop ad lib; improvise parallel harmonizations

nasal, etc

tutti

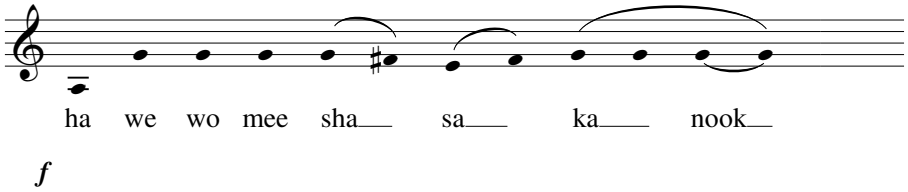
(incl perc)



f

very expressive, improvise phrasing

solo

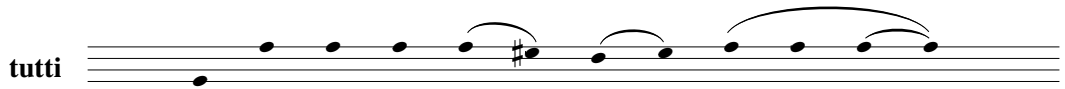


f

© reynaldo young 2002

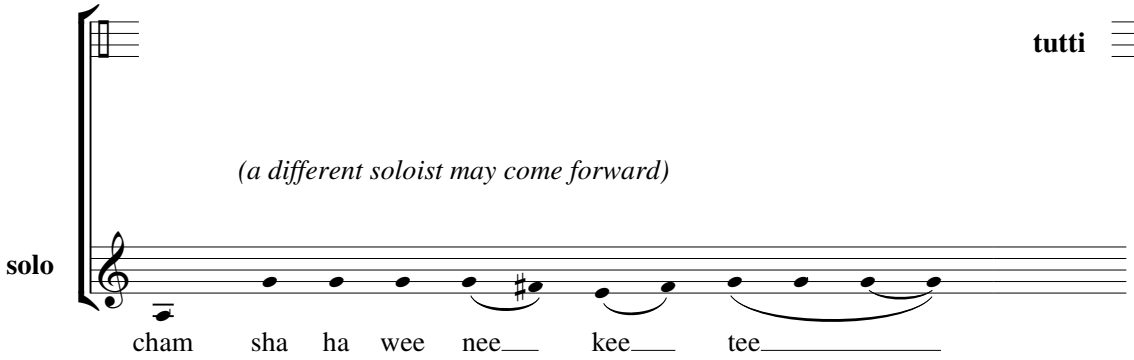
timbre!

tutti



(a different soloist may come forward)

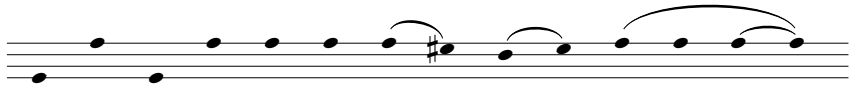
solo



© reynaldo young 2002

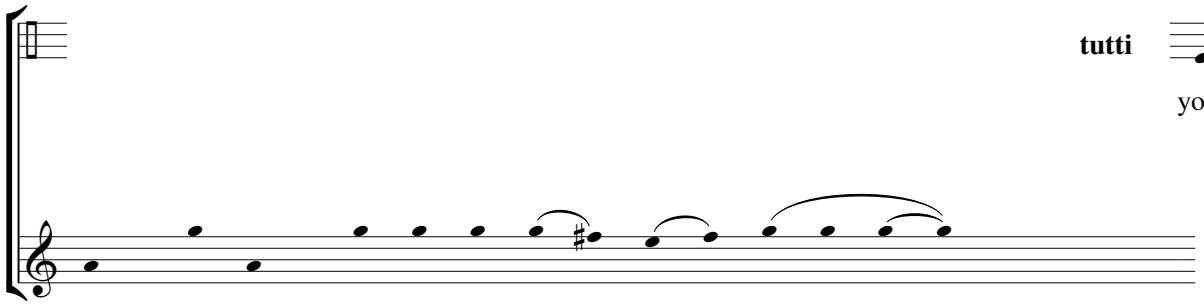
timbre!
intensity!

tutti



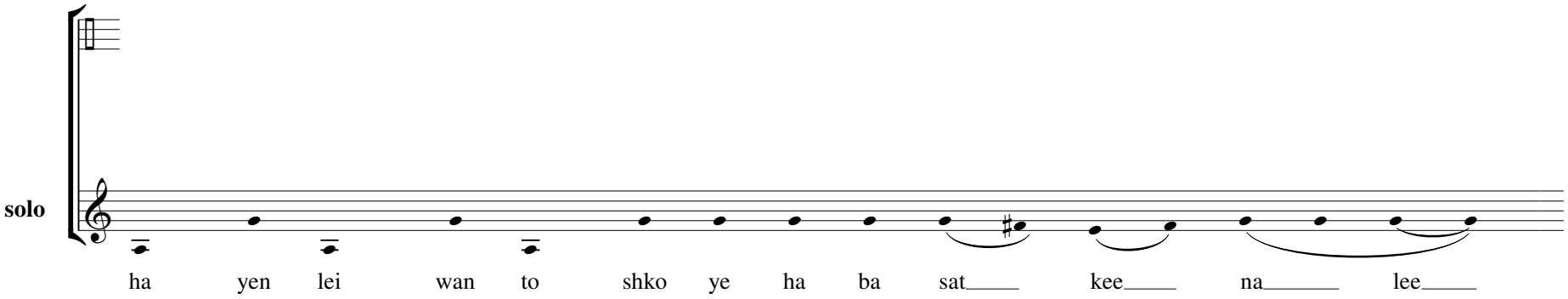
yooj shta ha ya sh cha woo__ hoo__ ma____ sa____

solo



yooj shta ha ya sh cha woo__ hoo__ ma____ sa____

© reynaldo young 2002



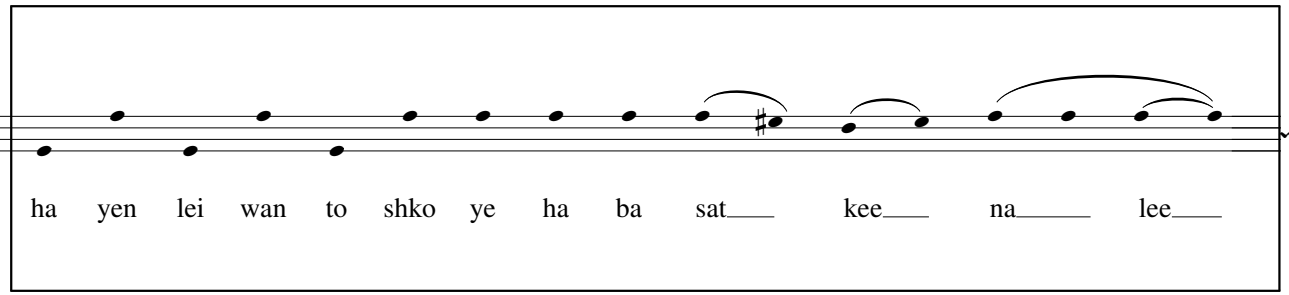
© reynaldo young 2002

32

we slowly start walking back to our starting places

pp subito

tutti



repeat while moving

non sync, like each one singing to herself

© reynaldo young 2002

we keep singing while walking

(approving gently)

random echos thank you...

thank you...

heard voices

(surrounding audience)

1 voice thank you, sisters and brothers, for taking this song to your hearts...

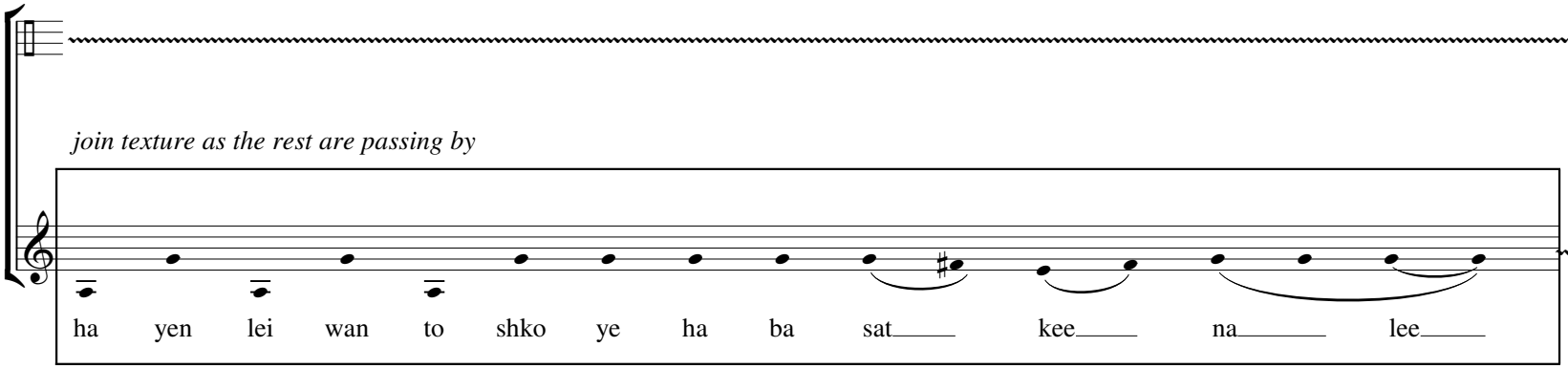
casual, soft

tutti

join texture as the rest are passing by

solo a

(in audience)



© reynaldo young 2002

once in place, we get back to our starting position

ppp

pp no... no ending...

heard voices

our song has no ending...

hum when head is resting on arms repeat 3-4 times al niente

tutti

mp *sad and free*

solo a

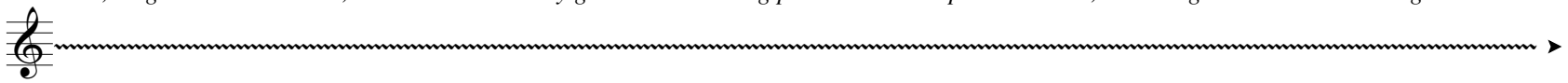
la han la han ay tik

repeat dim

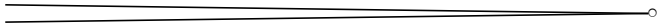
© reynaldo young 2002

rall, sing towards one side, the other and slowly go back to starting position *repeat al niente, humming when head is resting on arms*

solo a



p



london, june 2002

© reynaldo young 2002