

IPHIGENIA IN EXILE

by Helen Gifford Page 1

*(see below) It might be precarious to play this instrument live. The sound represents the call of a sea-bird referred to later in the text, and may also be seen as a motif for Iphigenia. Recording this effect allows it to be given a more mysterious and evocative acoustic setting in the replay.

A

TAPE

ca. $\text{♩} = 50$ (the arrows indicate glissandos and pitch bends.)

Repeat once, after a long pause. The second time, the phrase should be a little more prolonged - a little slower and a shade louder in the crescendos, with the pause on the crochet rest again being observed before the drums begin.

9-12

DRUMS: one player (finger style)

$\text{♩} = 132$ tempo gusto.

After this figure has been played through 4 times, the player should have made a crescendo from ppp to m.p., which dynamic level should be maintained for the next sequence of repeats when the chorus will have entered. The mezzopiano is then to be held through all the repeats of this drum figure until the short section for chorus concludes.

The chorus may enter at any stage while the drum figure is being played for the 5th time. The drum rhythm here maintains a very strict tempo, and at no time/point is meant to coincide with the ADLIB parts for chorus or solo soprano, which have complete independence and need to be sung to more fluctuating tempos. The figure for 9 drums must seem to have no connection with the voice parts, as it represents distant festivities in the town, mostly heard as undertone.

$\text{♩} = 50$: CHORUS

CHOIR (Tape) **AD LIB**

(repeat rhythm for 9 drums - m.p.)

Voice production here is more that of stylized speed (the sound coming from the back of the throat. Over-dubbing might be suitable for the chorus) rather than sung, with an edge to the delivery of each note (something of this being supplied by recording techniques). The acoustic effected in recording and by varied techniques of singing, should give an impression of the sound being distorted - as if surging then fading with the wind. Timbre and spatial modulation should be employed.