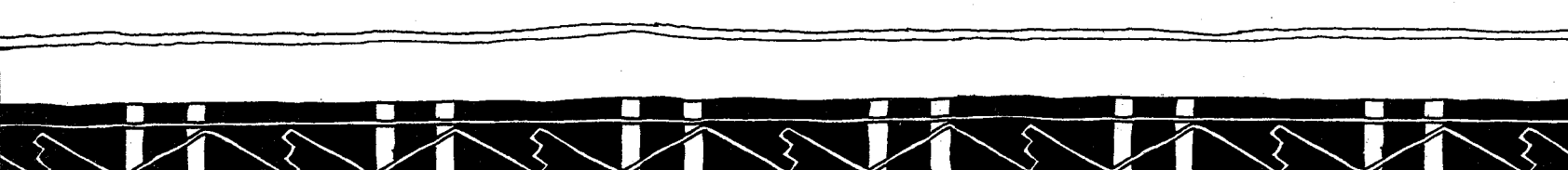


E.C.S. No. 697

Richard Felciano

The Angels of Turtle Island

an environment for soprano, flute, violin, percussion, and live electronics



E. C. Schirmer Music Company · 112 South Street · Boston, Massachusetts 02111

For some years I have felt that we are in the process of developing an expanded time-sense—a sense of time more as a state than as a path with “here” and “there” written at opposite ends. In many ways it seems only logical that our drastically altered sense of space (the same generation entered both the atom and outer space) should produce an analogous alteration in our sense of time. In both instances it is the intermediate scale of localized relationships which seems to be of diminishing importance. The scale has changed: a microscopic emphasis on the acoustics of sound (microacoustics?) and an open-ended sense of time seem more important than localized syntactical gestures which seem to be “telling us a story.” The music is more an affirmation—an affirmation of universal constancies: time-space; matter-energy—than a sequential series of localized gestures leading to a “conclusion.” The sound might always have been present—just not always heard. What is interesting is that, as the sense of time begins to lapse, the sense of space begins to grow. The music becomes static, even ritualistic, and the principal means of achieving stasis seem paradoxically opposed: reiterative single pulses which divide time equally and long, sustained tones which avoid any sense of pulse at all. These and other elements are fed into a live system of spatial and signal processing which keeps any element, once introduced, perpetually present until—in a slow process, like erosion— it is gradually replaced by other elements.

Constants. Time-space; matter-energy. Nothing is created; nothing is destroyed. In his paper, *The Strategy of Ecosystem Development*, Eugene Odum points out how the United States, with its overriding concern for production and growth, has the characteristics of a young ecosystem. Some American Indian cultures have mature characteristics: protection rather than production, stability rather than growth.

The piece is a celebration of stability, of constants. *Turtle Island* is the Hopi Indian name for America.

R.F.

In the January, 1975, issue of the *Musical Quarterly*, Arthur Custer wrote, “Richard Felciano’s *The Angels of Turtle Island* is a succession of ninety events shared in by four performers: soprano, flute, violin, and percussion. Using a pair of cuing symbols, the musicians provide entrance signals for each other. There is no composite score and no conductor. [Many events are] repeated as many times as the performer wishes. Inasmuch as each sound is recorded and played back with tape delay, judgements concerning repetition—in fact, all judgements—are made on the basis of each performer’s sensitivity to what the others are doing and to the aggregate sound.

‘One hears *The Angels of Turtle Island* as sonic heterophony, if that term may be allowed. Its sparse material shifts and echoes in a gently flowing current of nuances of sound—repetitive yet changing, hypnotic yet commanding. Concerned though it is with an expanded time-sense, the piece is also a social document of sorts. *Turtle Island* is the Hopi Indian name for America. The constancy and stability which characterize many American Indian cultures and which are reflected in the language of the piece are violated by a contemporary American civilization at war (1972). Felciano’s nonsense syllables in the soprano text seem to reveal hidden concrete meanings: “mee-you-mee-lie” (me-you/My Lai); “mah-m-m-mee” (mommy); “wai-du-wi tuo, tuo, tui” (why do we *tuer*= French, “to kill”); “no-moa” (no more). And in an explosive cadenza of words we hear ZOOM, BEAT, BURN, FAIL, SKY, GONE, BUNKER. This is ear/eye/head music that embraces several levels of meaning; and it works.”

The Angels of Turtle Island was commissioned in 1972 by the Rhode Island Arts Council for the Providence New Music Ensemble, who gave the premiere performance that year at the Rhode Island School of Design. It is recorded on Grenadilla records.

Richard Felciano

The Angels of Turtle Island

an environment for soprano, flute, violin, percussion, and live electronics

commissioned by the Rhode Island Arts Council for the Providence New Music Ensemble

PERFORMANCE INSTRUCTIONS

Essentially the piece is gentle, repetitive, non-exertive, trance-like. Within that framework, its purpose is to explore a variety of sounds of constantly shifting timbre and the vistas of beauty which can develop in the minute spaces between adjacent tones. It is not a vehicle for virtuosity, except that virtuosity of musicality which is required to play or sing back at the tape—to adjust dynamic, timbre, and choice of material (cuing) to the sounds emerging from the tape. There is no composite score and no conductor. The work is self-generating in that the performers cue each other to move to new material. The placement of cues is often up to the performer, affording an opportunity to respond to the tape sensitively and to determine at which point new material should be inserted into the texture.

Most important:

1. Avoid performing your material so that repetitions coincide with previously recorded versions of the same idea; drop a quarter-, third-, or half-beat between repetitions, if necessary to avoid such coincidence. Maintain a feeling of spontaneous "jumping back" at the tape.
2. Don't allow the periodicity which the tape delay will tend to develop to slow you down. Even if you drop a fraction of a beat between repetitions, as suggested above, the repetition itself should be performed rigorously at the tempo indicated—usually $\text{♩} = 60$.
3. Don't allow the piece to "get stuck." Keep new material coming by taking only as long between cues as is justified by the musical result. Remember that every cue you give allows someone else to introduce new material into the musical texture and hence alter the musical environment with which you are interacting.

4. Listen!

SYMBOLS

S soprano

F flute

V violin

P percussion



during any repetition of this material, give a cue to the flute on the indicated beat (cue the flute only once, no matter how many times you repeat your material).



same, but give the cue to the flute on the second time through (first repetition of your material) on the beat indicated.



receive a cue from the flute and begin the next program on the beat indicated (usually the downbeat). With the exception of those originating in aleatory programs, all cues are on the beat. If possible, begin on the cue beat; if not, begin on the next convenient beat thereafter.



circled numbers indicate the order of program entrances. Programs are usually repetitive, sometimes for a specific number of repetitions (2x=play twice, then go on). Programs which display no entrance cues may be approached at will from the previous program. *Rehearsal technique:* to begin other than at the beginning, one player calls out a program number where he will start playing; the others begin with the highest program number in their parts which is less than the number called out (downbeats coincide). The rehearsal process is greatly assisted by beginning with a "dry run," without electronics, in which the performers work through the piece, shortening the length of time between cues as much as conveniently possible, simply to familiarize themselves with the sequence of cues and with each other's musical material.



a slash through a group of notes indicates that they should be played as fast as possible.



two second rest



tape delay

segue

go on immediately

3X

play three times

VIOLIN



with the fingernail

natural harmonics notated where they sound

all glissandi are measured durations which move immediately away from the starting pitch; do not linger.

PERCUSSION

ped. →

hold down pedal continuously until further notice.



vibe motor on and off. This effect is optional.

mallets: hard wooden end
medium hard felt end
other mallets as indicated

LV

let vibrate

Instruments

vibraphone
suspended finger cymbal
timpani (high)
2 mounted bongos and 2 tom-toms (should make a 4-voice choir)
snare drum
2 suspended cymbals and a gong (should make a 3-voice choir)
glockenspiel
glass chimes
tubular chimes

All instruments notated at pitch, except tubular chimes, which are notated one octave below sound.

Soprano

As the pitch content of the work is purposely limited, individual pitches assume greater than usual importance and their execution must be absolutely true. The shifting of a single tone in this work can affect as much change as that which necessitates many tones in traditional music. Pronunciation should be clear and precise; phonemes may even be over-enunciated. The text is spelled out phonetically for the sounds of the English language. Where international phonetic symbols are used for the individual phonemes, the approximate English spelling is given in parenthesis.

ɑ	ah as in <i>father</i>	m-m-m	closed mouth hum
u	oo as in <i>too</i>	mah	<i>mah</i> as in <i>monument</i>
muh	as in <i>much</i>	boh	as in <i>bottom</i>
oss	as in <i>boss</i>	lie	as in <i>lie</i>
o	as in <i>so</i>	b	<i>buh</i> , vocalize the consonant
you	as in <i>you</i>	we	as in <i>way</i>
they	as in <i>they</i>	war	as in <i>far</i>
t	strongly fricative, not vocalized	tu-i-o-a-u	<i>too-ee-oh-ah-oo</i>
ku	as in <i>cool</i>	go-bi-di-nu-i-a-e	<i>goe-bee-dee-noo-ee-ah-ay</i>
du	as in <i>do</i>	mo-no-mo-a	<i>moe-no-moe-ah</i>
e	<i>ay</i> as in <i>say</i>		
i	<i>ee</i> as in <i>see</i>		

ELECTRONIC EQUIPMENT

5 or more highly directional microphones, one each for soprano, flute, and violin, and at least 2 for percussion, these last being positioned primarily for the vibraphone and picking up cymbals, timpani, chimes, etc. obliquely. More extensive miking of percussion is desirable, though not obligatory. Microphones should be very near sound sources to insure good recording levels and minimize the possibility of feedback (the soprano should have her lips nearly touching the microphone in order to impart a necessary "presence" to her voice; a wind-screen should be used to avoid unwanted lip and breath sounds).

4 microphone pre-amps, one corresponding to each performer. The percussion microphones will have to be mixed together before the pre-amp stage.

*1 four-channel envelope generator with looping capabilities. Each channel should cycle slowly but at a rate different from the others. If the four multiplied outputs are connected to the eight inputs of the spatial locator * in the manner indicated in the diagram, each of the four audio channels will make composite front-rear, left-right movements in different ways.

1 quad mixer providing four times two inputs by one output.

2 quad tape decks using a tape delay at 7½ ips. The distance between the record head of machine no. 1 and the playback head of machine no. 2 should be about 17 inches (the machines roughly adjacent to one another). In any event, the distance should not be a multiple of 7½ inches. Digital delays may also be used, setting the delay so that it does not coincide with repetitions of the same material by the performers (avoid delays at multiples of one second).

1 four-channel (or 2 two-channel) amplifier(s).

4 speakers, placed in the four corners of the room. Ideally, the performers should be situated in the center of the room with the audience around them, and the speakers in the four corners of the room, forming the outer periphery of the group.

SOPRANO

The Angels of Turtle Island

Richard Felciano

Gently, unaccented

till end of breath;
should overlap
tape entry

repeat as long as desired,
then move to next figure

1 *p* 3''-5'' 2 3''-5'' 3 3''-5''

a (ah) e (ay) u (oo)

Breathe only when necessary,
robbing time from preceding note.
Do not break rhythm.

4 *F* 5 9 *V*

J = 60

m-m-m- muh-(m)* m-m- muh- m-m- muh---m-m mah- m-m- mee-

14 *F* *V* 19 *P* 20 non repet.

mah- m-m- mee - m-m oss- ee- boh, oss- ee- boh mee- you- mee- you

21 22 *V* 28 *F* 29

tense, excited, but not necessarily fast.
irregular pauses: "dodge" the tape

mee- you- mee lie they e i a e i
(My Lai) (ay) (ee) (ah) (ay) (ee)

30 33 *P* 2''

u a e i o u a e i Pr-r-r-r-r-r
(oo) (ah) (ay) (ee) (oh) (oo) (ah) (ay) (ee) trill "R"

36 *F* *f* proportional; fast to slow *p* 37

o-b-b-b-b-b (oh)(buh)

suddenly, as though possessed, the voice coming in rapid explosive, irregular spurts. Shout. Read horizontally, top to bottom.

BAT t FOR KAY ZOOM BEAT BURN
KNOW NOW COMMON FAIL SKY
SING GONE BUNKER

ritard and drop inflection on last 3 words

do not repeat; with final word, cue in *P* then segue

*as in "chrysanthemum", with an abrupt opening and closing of mouth on the beat; almost mechanically.

39 *calmo* niente *as long as breath will sustain* niente 49 **F** (fast, high) niente *simile* niente **V** *sim.*

segue slowly shift vowel sounds

u (oo) **P** *sim.* **V** *sim.* 55 **F** *begin on beat, sustained* **P**

u → o → u u → a → u

(oo) (oh) (oo) (ah)

p ♩ = 60

u → e → u u → i → u u o u a u e

58 *with slowly increasing intensity* **F** **P** 61 **V** **F** 65 **P** **P**

ku we du war du wai du wi tu - o tu - o

(do) (why) (do) (we)

69 **V** *less (mp)* **F** 72 **P** **V** 75 **P** **F**

tu-i-o-a-u tu-i-o-a-u u a u a Pr-r-r-r go-i

(roll "R") (go) (ee)

78 **P** **P** 80 **P** **V**

go-bi-di-nu-i-a e mon-omo-a monomoa monomoa monomoa

84 **F** **P** 88 **P, V** *as long as breath will sustain* niente 89 **F** 90 **P** (niente)

i e a u o

The Angels of Turtle Island

FLUTE

Richard Felciano

6 $\text{♩} = 60$
soprano tempo

13 17 sharp tongue 25

26 27 35 finger "F" roll mouthpiece

gl. gl.

40 41 45 overblow into upper octave

(f) p

48 non rit. 50 56

(should overlap TD) segue segue

59 63 67 70

76 83 87 89

remain motionless to end

finger "F"; roll mouthpiece to slide slowly, irregularly, between these two pitches

E.C.S. No. 2533

The Angels of Turtle Island

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VIOLIN

8 $\text{♩} = 60$ arco *fr* **S** **P** *tasto* → *pont.* *pizz.* 3 **10** *tasto* → *pont.* *pizz.* 3 **11** arco (non vib.) *sol* *pizz.* *re*

15 arco **S** *pp* fast bow, short wisps of sound separated by irregular pauses (play back at tape) **16** *fr* **F** *segue* do not repeat *mp* begin on beat

23 **S** *ff* marcato, frenetic (short, separate bows) *non rit.* **24** **F** *re* *la (open)* *segue mp* molto vib. begin on beat

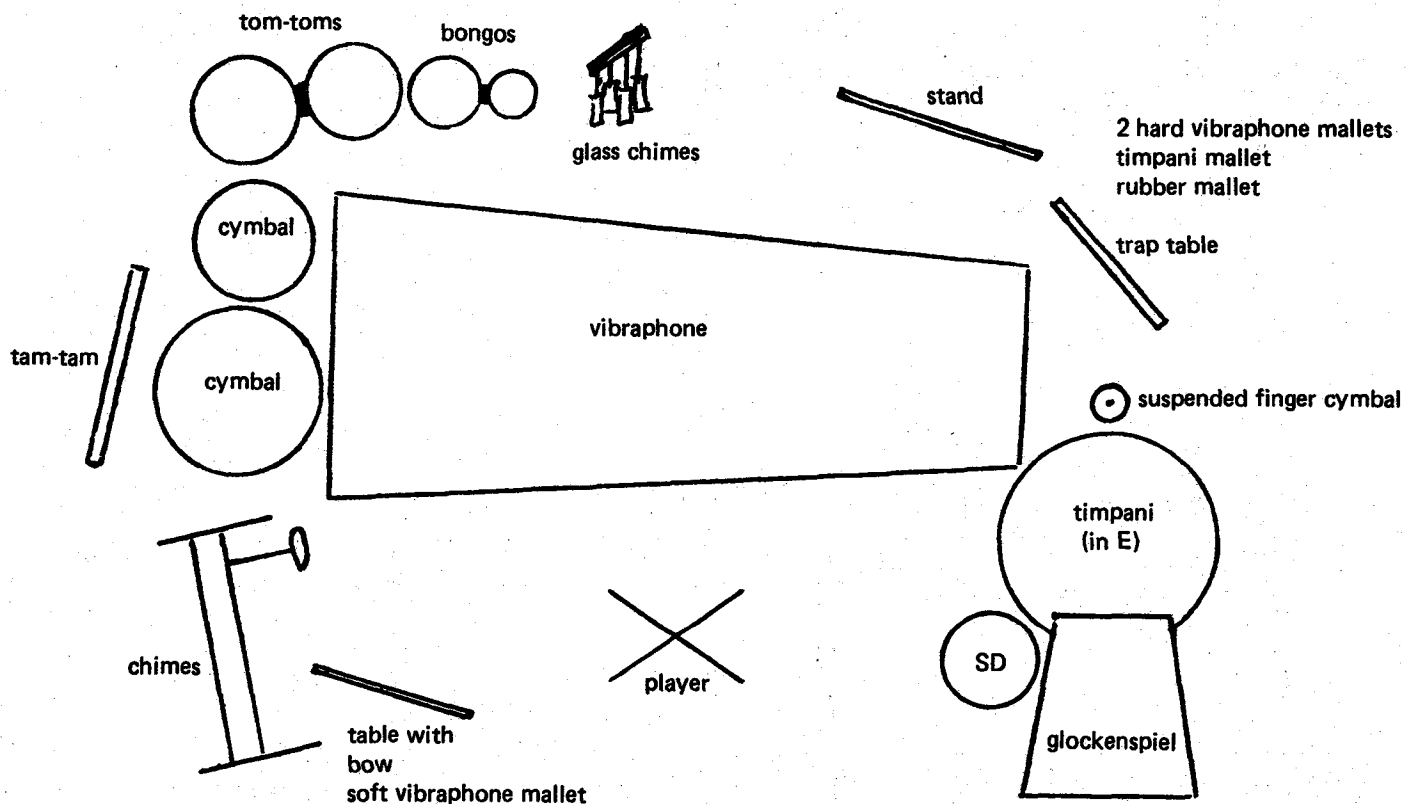
34 *sord.* **S** **F** **42** **F** **P** **44** *senza sord.* **F** **51** **S** *ppp* (distant) begin on beat *f* *p*

54 **S** *re* *p* *gl.* **62** **S** *long, (about 15'')* *slow gliss., E to B; stay just ahead of TD; when you arrive at B, go to next measure and cue* **68** **F** **S** *no break* *foreground* *mp* (norm.) *ff* *pont. scrape!* *ppp* (distant) normale

73 **S** **P** **81** **S** **P** **86** **P** **F** **88** **S** *mp* *mp* dance-like *p* *col legno batt.* *remain motionless to end*

SUGGESTED PERCUSSION LAYOUT

- two hard vibraphone mallets
- one cello bow
- one triangle beater
- one timpani mallet
- one soft rubber mallet
- one soft vibraphone mallet



The Angels of Turtle Island

PERCUSSION

Richard Felciano

7 *med. soft mallet*
 Vibes $\text{♩} = 60$
 motor off *mf* ped. *rubber (soft)* *metal* *cello bow (arco)*

18 *mp* *rubber (soft)* *soft vibe mallet (cord)* *begin on beat (with vln. pulse)*
 31 32 *(sempre ped. a niente)* *Susp. Finger Cymbal metal beater*
 38 *p* *Timp. begin on beat*
p *soft mallet*

43 *V* *Mounted Bongoes* *V* *Bongoes* *F* *Small Bongo*
finger tips *Vibes soft timp. mallet* *Tom Toms fingers mp*
L.V. a niente *(imitate soprano at 36)*

52 *S*
Cadenza: medium mallet, suddenly play *ff* as fast as possible *susp. Cymbals, Gong, Vibraphone (hold pedal down), Glock., Glass Chimes, Timpani, Tom-Toms, Bongoes and Snare Drum; leave irregular pauses between notes. N.B.—Do not play more than one note on any instrument before moving to another. Begin cadenza with *susp. cymb.* and end cadenza about 9 seconds later with *susp. cymb. trill.**
pp (or niente) *2"* *ff* *abrupt muffle* *pause 2"* *then segue*

53 $\text{♩} = 60$
Tub. Chimes (hold pedal down)
Susp. Cymb. sub. -medium mallets
Gong

57 Vibes (hold ped. down) S
Chimes p then gradually louder to mp
(Gong)

60 Vibes S
p

64 (♩ = 60) V trill ascent (chromatic) to top p
ped. (cont'd)

65 S
leave ped. down; cue sop.; rest until next cue

dynamic must match chime

66 S F 2 mp senza pedale hard mallets
71 F 3 mf
74 S 3 f L. V. p
77 F diatonic wood S
fast gliss. entire length
ped. (hold down till end)

79 S gl. sim. p mf
82 V F (mf)
85 S (p) V
dim. poco a poco
ped. (cont'd) (sempre ped.)

88 S
90 S
stop playing but hold pedal down (ped.)
release pedal
remain motionless to end



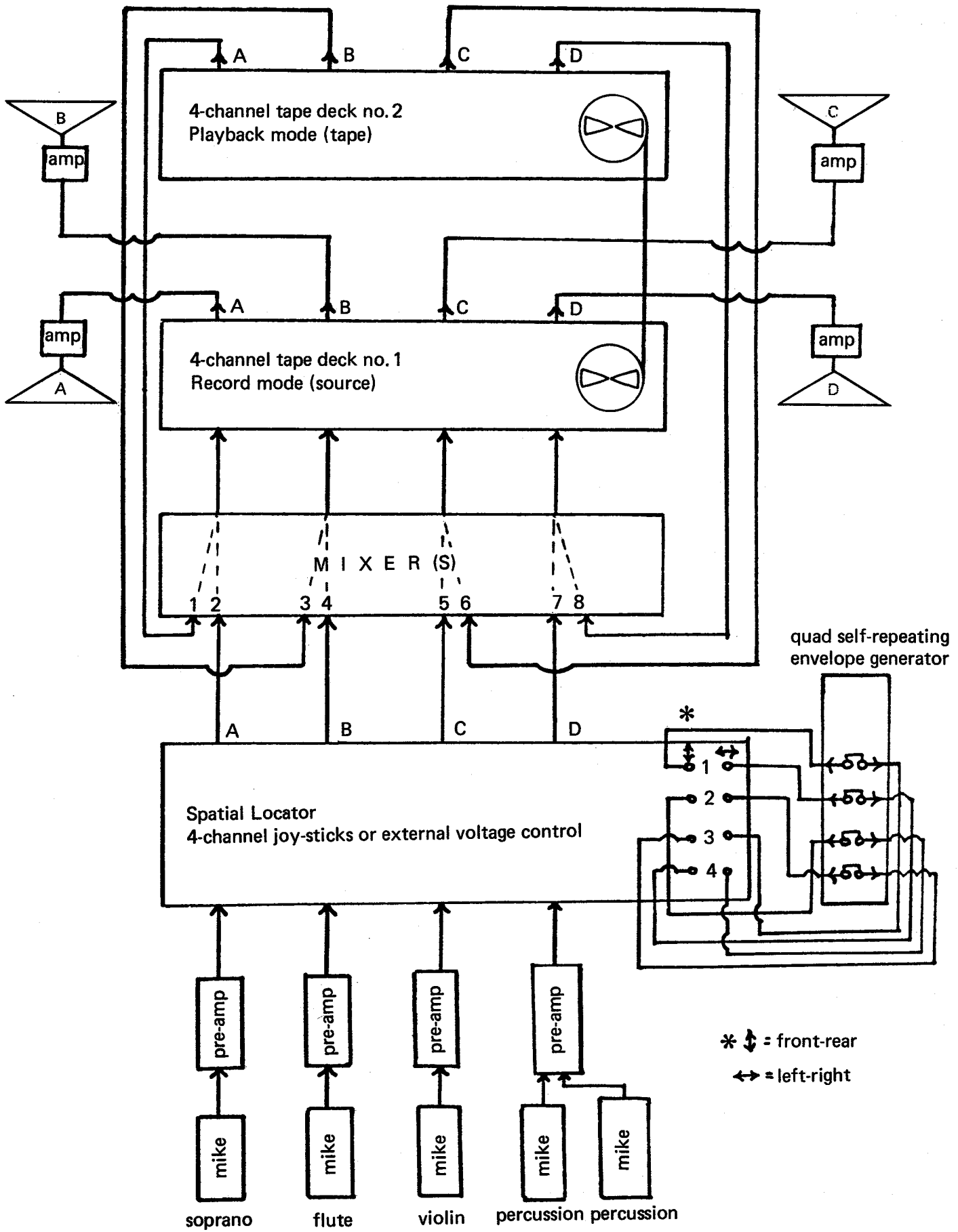
ELECTRONIC PERFORMANCE INSTRUCTIONS:

1. At the outset, all pre-amps are closed (set at the lowest or zero level).
2. Simultaneously set in motion both tape decks.
3. Cue the soprano to begin.
4. When the soprano begins to sing, open her pre-amp slowly during her first few notes, stopping at the level pre-established as the norm for her voice during the piece. The pre-amp should be opened enough during her first note so that some small amount of tape delay is audible during the rest which follows her note. The amount of audible tape delay then slowly increases during the next few notes. There is ample liberty in the soprano's part to allow her to "play" with the slowly increasing amounts of tape delay.
5. During the fourth program, where the soprano repeats "m-m-m-muh-(m)", open flute, percussion, and violin pre-amps to predetermined levels so as to balance soprano. These pre-amps are opened prior to their respective performer's entry, not during it, as with the soprano.
6. It is permitted to ride the pots somewhat during performance to emphasize one part of the texture or another, though shifts in emphasis should not be abrupt and, as a general rule, the instruments should play "under" the soprano sound. Exceptions are the cadenzas (one in each part) which should suddenly jump into bold relief. The effect of the extremely slow violin glissando at 62 may be reinforced by slowly raising the violin pre-amp level somewhat simultaneously with the glissando, then returning to the normal setting so as to arrive there by 63 (violin harmonics).
7. At the end of the work, the performers drop out one at a time—violin, then flute, then percussion, and finally soprano. To minimize noise, close the pre-amp pots of each performer after his or her drop-out cue.
8. The soprano ends the work alone. Around 88 fade the soprano pre-amp slowly so that both tape delay and amplified live sound diminish and most of the final soprano note at 90 is heard live but unamplified and undelayed.

THE EFFECT MUST BE THAT THE WORK GROWS OUT OF AND RETURNS TO A SINGLE, LONG, SUSTAINED, AND UNAMPLIFIED SOPRANO TONE.

Duration: variable, but approximately 14 minutes

*** These items are manufactured by Buchla Associates in Berkeley, California; similar units may be available from other manufacturers.**



soprano

flute

violin

percussion percussion

* \updownarrow = front-rear
 \leftrightarrow = left-right

