

THE RISK
THE BURN

MARIA-LAPPO
MABIA-LAPPO

Therīs

For any two instruments (and your own voices)

Maria Sappho
2021

Therīs is a work of fragment poetry, gestures, lights and shadows. For any duo using any instrumentation and their own voice.

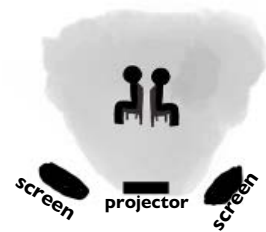
Written for flute, Isabel Gleicher
harp, Nukio Wadden,
and projections, Ross Karre
(International Contemporary Ensemble) 2021

Setup:

Therīs comes with instructions (this), 2 video scores, one film score, and 4 projection films.

For stage setup:

- 1) Two chairs facing back to back
- 2) One projector. The projections can be set up two ways, but either way the projections need to fall on a neutral wall and **over** the players entire bodies (see image).
 - a. Use the *Therīs_full.mp4* to simply plug in the projector and play the film.
 - b. To do live projection mapping use the three films enclosed in the *film projection layers* folder. You will need the *score_for_projections.pdf* for this version.
- 3) To read the scores you also have two options:
 - a. Music stands with tablets (better for live show)
 - b. Large screens 'off stage' (this helps eliminate the music stands from throwing shadows into the projections. Better for recording, see image)



For Players:

- Sit back to back with your partner, if you are part 1 sit on stage right, and if you are part 2 sit on stage left.
- Wear clothing which is white or as light as possible, to allow the best effect of the projections throw onto your bodies.
- Prepare your instrument so you have a range of options to choose from throughout playing. If some preparations de-tune pitches, that is fine. See melodic content for areas of the instrument you might begin to prepare from.

Reading the Player Score Films

Melodic content:

On each section of the player films are short fragments of plain(ish) notation. All melodies have been written in Eb minor, but feel free to adjust the key signature to something comfortable to you. Whatever key you choose, try to prepare *some but not all* notes so that different octaves of your instrument sound as different as possible.

All of the pitches in the melodic content are pitches to explore from, feel free to improvise

around the melody however you see fit. You never have to read the pitches in linear order unless instructed otherwise in the score. The rhythmic notation is equally free, with only 8th note beams given for suggestion of subdivision.

Dynamics:

The dynamics for each section are given in the lower right hand corner of the player films. The marking is just a general medium for the choices you make for this portion of the video. Play around the marking however feels best.

Text:

Throughout the scores the melodic content might sometimes be accompanied by lyrics. The purpose of the lyrics is to appear as fragments and shadows of the sound. This means that even when you have text you do not need to sing the parts throughout the whole section. Only sprinkle them in, when you feel comfortable, when the moment feels right.

Whenever your part has some text materials, allow yourself to experiment with the melodic content with your voice with and without words - humming, extended vocal techniques, or on the syllables 'ye' and 'ya'.

The text has been written in English but feel free to translate or semi-translate into any language you are comfortable with.

Chicas vienen, golpea tus puños

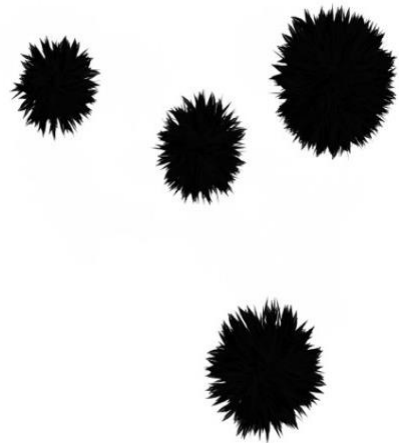
The lyrics are Sappho fragments and my own texts.

Graphics:

The following graphics are instructions for how to play the melodic content you are given in each section. Each instruction should be looped for as long as that graphic is on screen, which means you use the same pitches many times too.

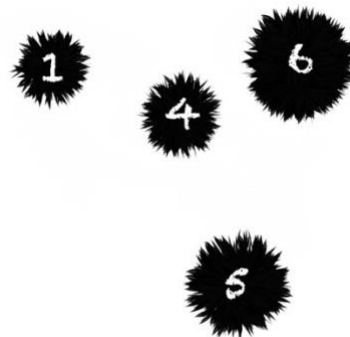
1. Only a part of something

Whenever you see this graphic, begin counting to 6 at a neutral (60 bmp) tempo in your mind. Pick 4 beats (out of those 6) and only ever play on those 4 beats when they come. Listen to what your partner is playing. Soon you should feel a respective pattern stabilize between your two selected beats. You will not be counting together probably, but this does not matter. See if you can slide into each other's tempos, making small adjustments to feel the space between each other's notes, but do not worry, let it slide around. *If you have text content, your chosen beats also apply to the lyrics you sing or hum.

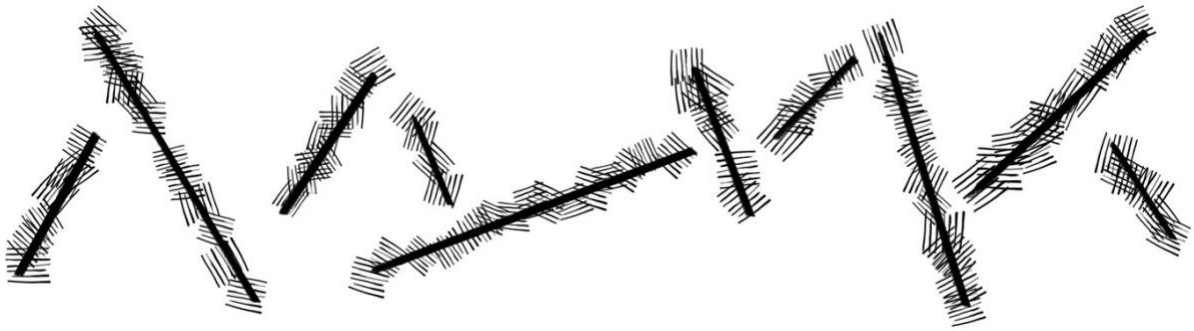


2. Only a number of something

Exactly the same as before, except this time your beats are given to you. This means that one of you will always have the 1st beat and the other the 2nd. Therefore between you, you will set the tempo. Continue along your beats together in repetition, choosing from the melodic content given. *If you have text content, the given beats also apply to the lyrics you sing or hum.

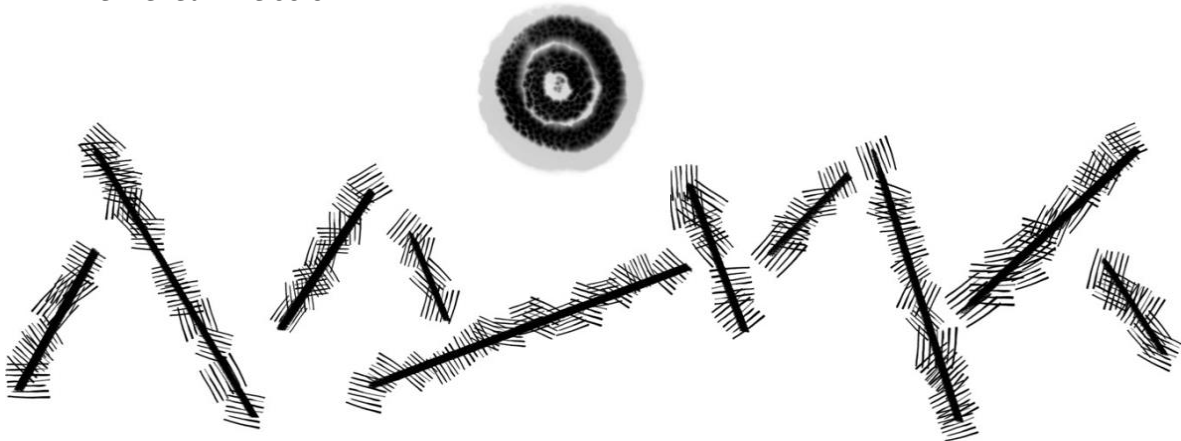


3. *While we lean we listen*



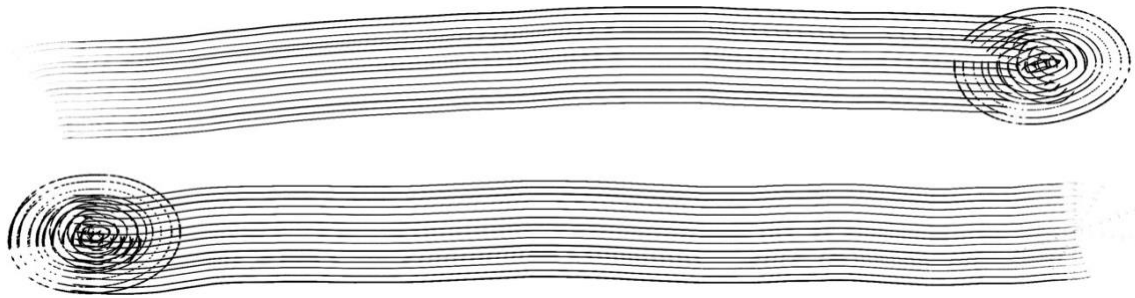
Begin to lean your torso as far as possible to one side (while still making it possible for you to play your instrument, if you play an instrument which obstructs sidewise movement, move forward and backward bending at your hips). While you lean, moving slowly, play a soft tremolo (or trill) on some of the melodic content in your part. Stay at full extension of your lean for a while. Notice if you are on the same side as your partner, or the opposite. At some point you will decide to begin to move in the other direction. To announce your movement, create a *sforzando* attack on new melodic content, then continue your tremolo (or trill). Continue to slowly oscillate between sides. Vary the tempo of your changes, without ever falling into a consistent rhythm. *If you have text content, vocalize freely around your movements.

4. *While we lean we solo*



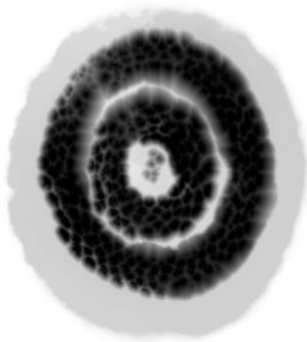
Exactly the same as 3, but this time every once in a while you take a solo. Abruptly and with confidence. Then go back to your tremolo (or trill).

5. *Together does the trick*



Whenever you see this, you are sharing melodic content with your partner. Begin by playing the melody straight and simple so that you might both sync together. Once you feel comfortable, venture out with embellishments, but always try to craft the melody together. *If you have text content sing the parts together, like a chant, lively and free.

6. *Take it or support it*



There are two symbols for this part. When you have one, the other player has the other. 'Take it' (left) is for taking a solo. This means that your material should take center stage. Play freely the pitches and text however you would like, with the intention of being the focus of attention. The other graphic, 'Support it' (right), is to support the soloist, texturally or otherwise. *If you have text use this how you feel fit.

