9296

Jukka Tiensuu

Tokko

For Male Choir and Computer-generated Tape

1987

FOR PROMOTIONAL USE ONLY
FIMIC

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Helsinki, 2011

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TOKKO

for male-choir and quadrophonic tape *)

(Stereo version of the tape is also available) *)

Phonetics:

When text of an existing language (Latin, Italian, German, Swedish, Finnish) is used, the pronunciation is in conform with the language except, that the accents fall on the musical beat.

When only abstract combinations of phonemes are given, then:

notated	pronounced	notated	pronounced
A	[ʌ]	E	[ɛ]
I	[ɨ]	O	[ɔ]
U	[ɯ]	Y	[ʏ]
Ä	[æ]	Ö	[œ]
Ñ	[ŋ]	R	[ɾ]

When upper and lower case letters are combined, the lower case letters are to be pronounced as quickly as possible. The remaining time is spent on the upper case letter. E.g:

teR becomes teRRRR...RRRRRR
tLa becomes tLLLLL...LLLLLa

[..] repeat pattern. E.g. [kopA..] becomes [kopAkopAkopA....]

A→N→N (e.g. bars 2,9,24-26) Gradually change from one phoneme to another.

[O↔U] (28-30,36-37) Gradually change forth and back between two vowels.

Glissando. To be sung evenly and legato (not portamento).

(4,6) Individually determined glissandi (the line drawn does not indicate the actual movement of the gliss, but defines the range).

(4-6,23,27,42-51) Measured (16- or 32-note) repetition.

(5, 27,28,43-60) Repeat notated pitch.

(11-16) "Micro-canon". The beginnings (and endings) of the part of each individual singer follow each other ca. 1/10 of a second apart. Only the first and last singer's parts are notated in full.

(40,64-65,93,101-105) Whistle. Good whistlers only. Esp. in bars 101-105 it might be preferable to use 8 or 4 whistlers only.

(end of bar 95) individually determined non-diatonic passages (not glissandi) from the lowest to the highest register.

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*) tape available from:

JUKKA TIENSUU
Nervanderink. 7 B 21
SF-00100 Helsinki 10
Tel. (+ 358-0)-407 987

N.B.

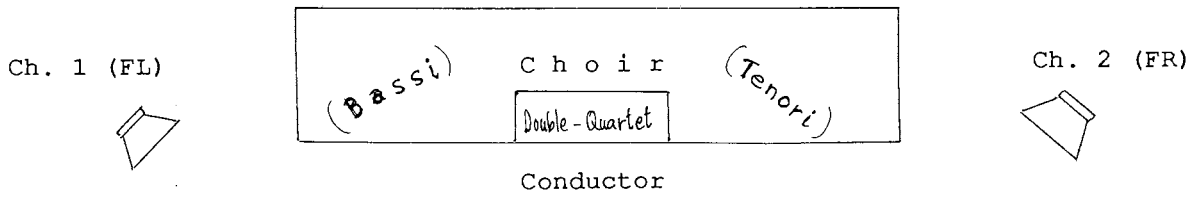
bar 40 B.1: (divisi) high G is whistled, low F is sung

bar 34: first sing as low as possible while sustaining full ff, then continue glissando even lower and let sound die...

end of bar 95: high clusters on tape give the tempo (MM = 66)

bar 99: 1st quartet may start slightly before the "strings" on the tape

bar 100: 2nd quartet should be synchronized with the tape for this bar only (in bar 101, where tape tempo retards, the choir should continue "senza rall al fine").



Audience

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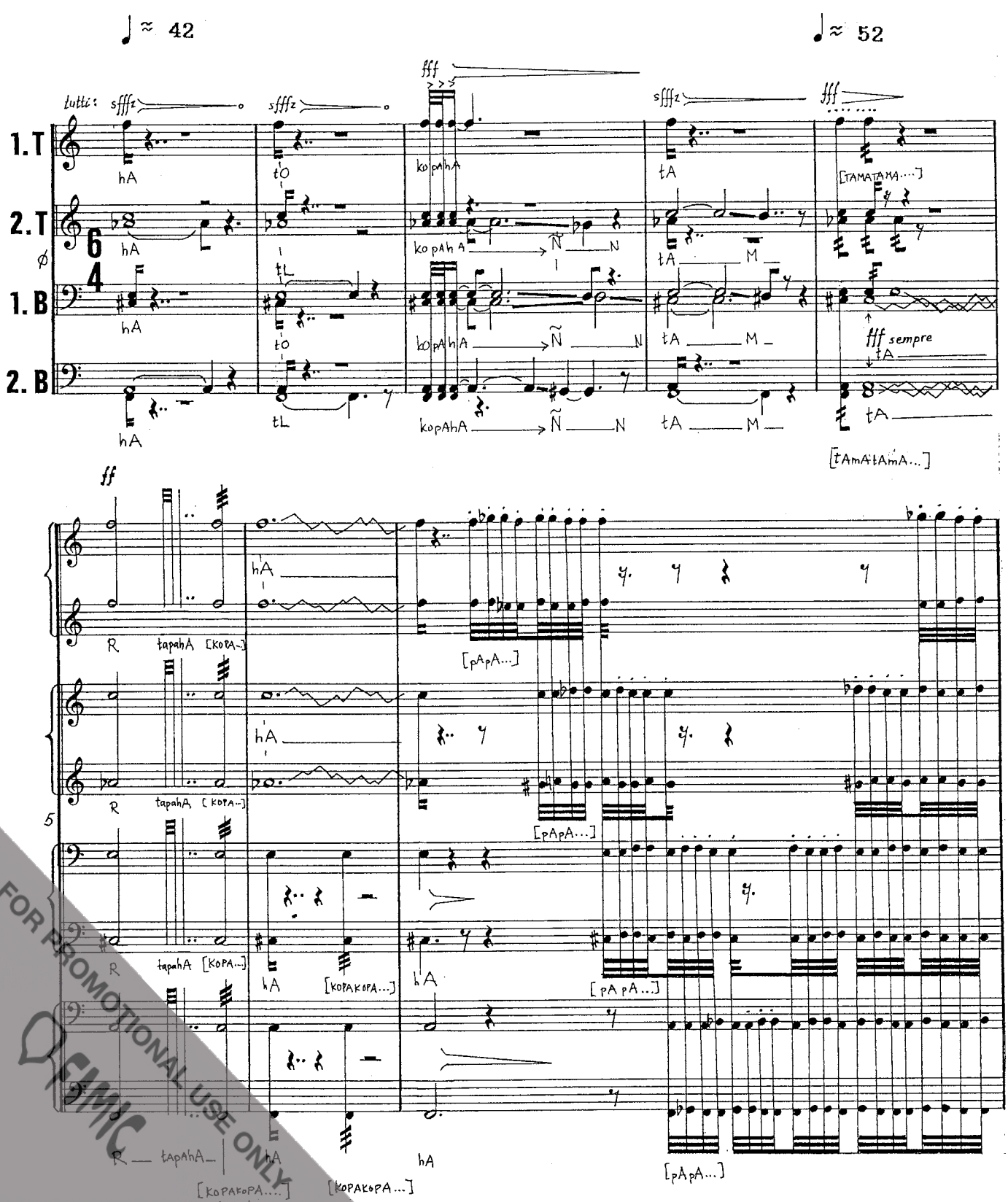

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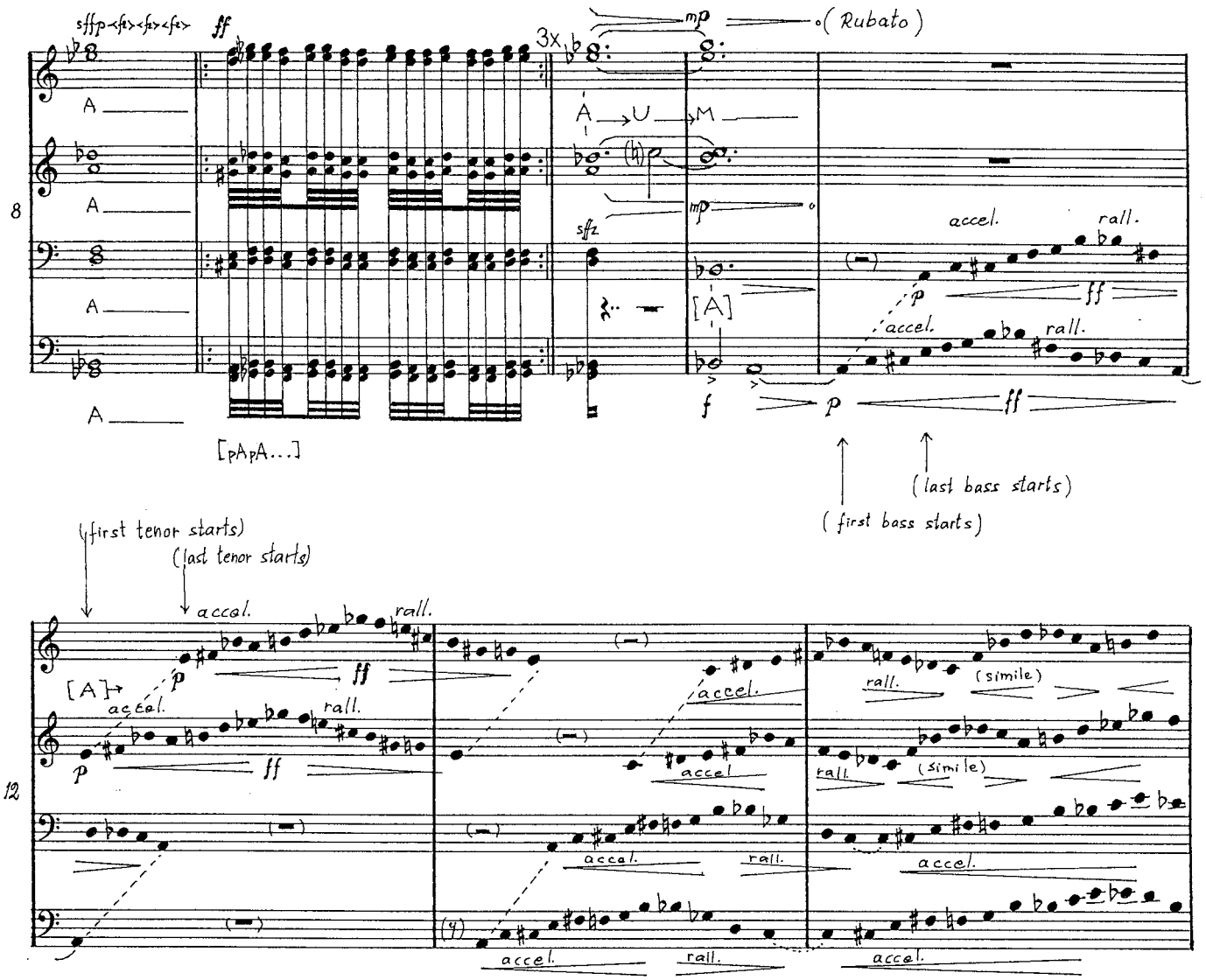

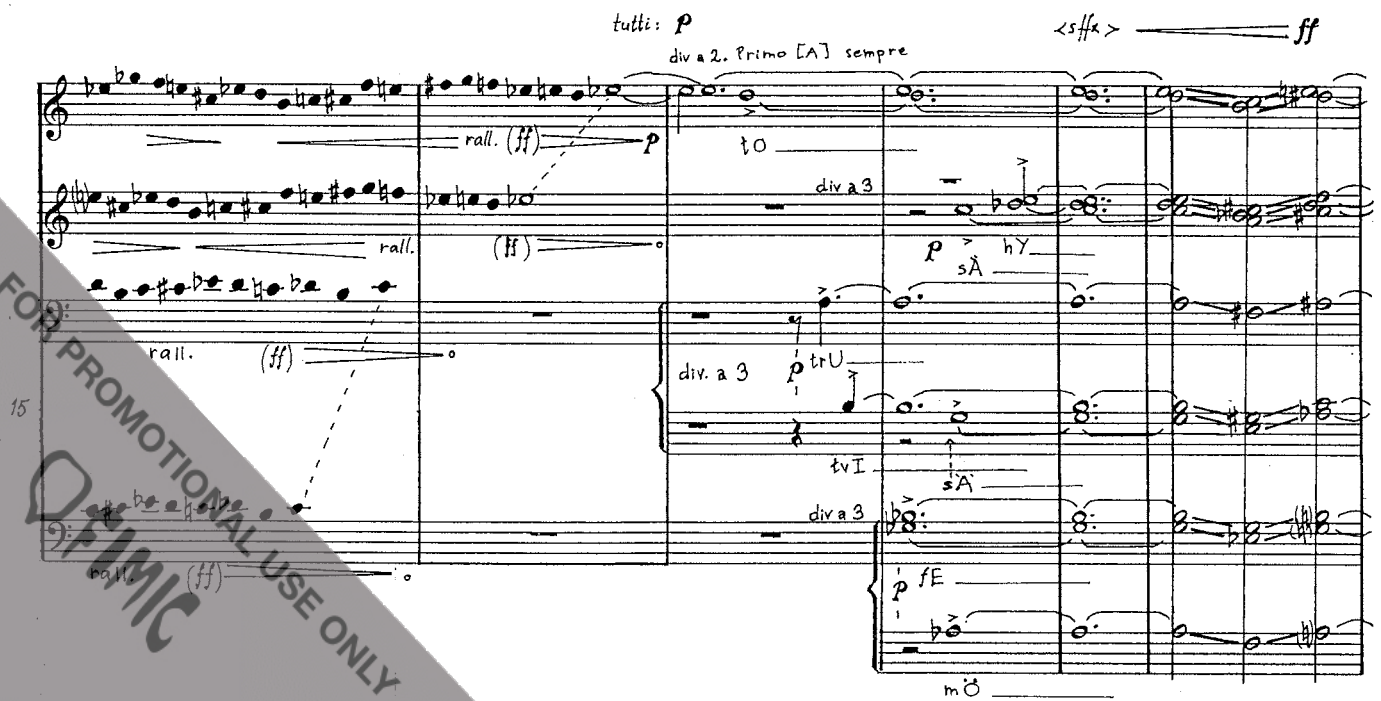

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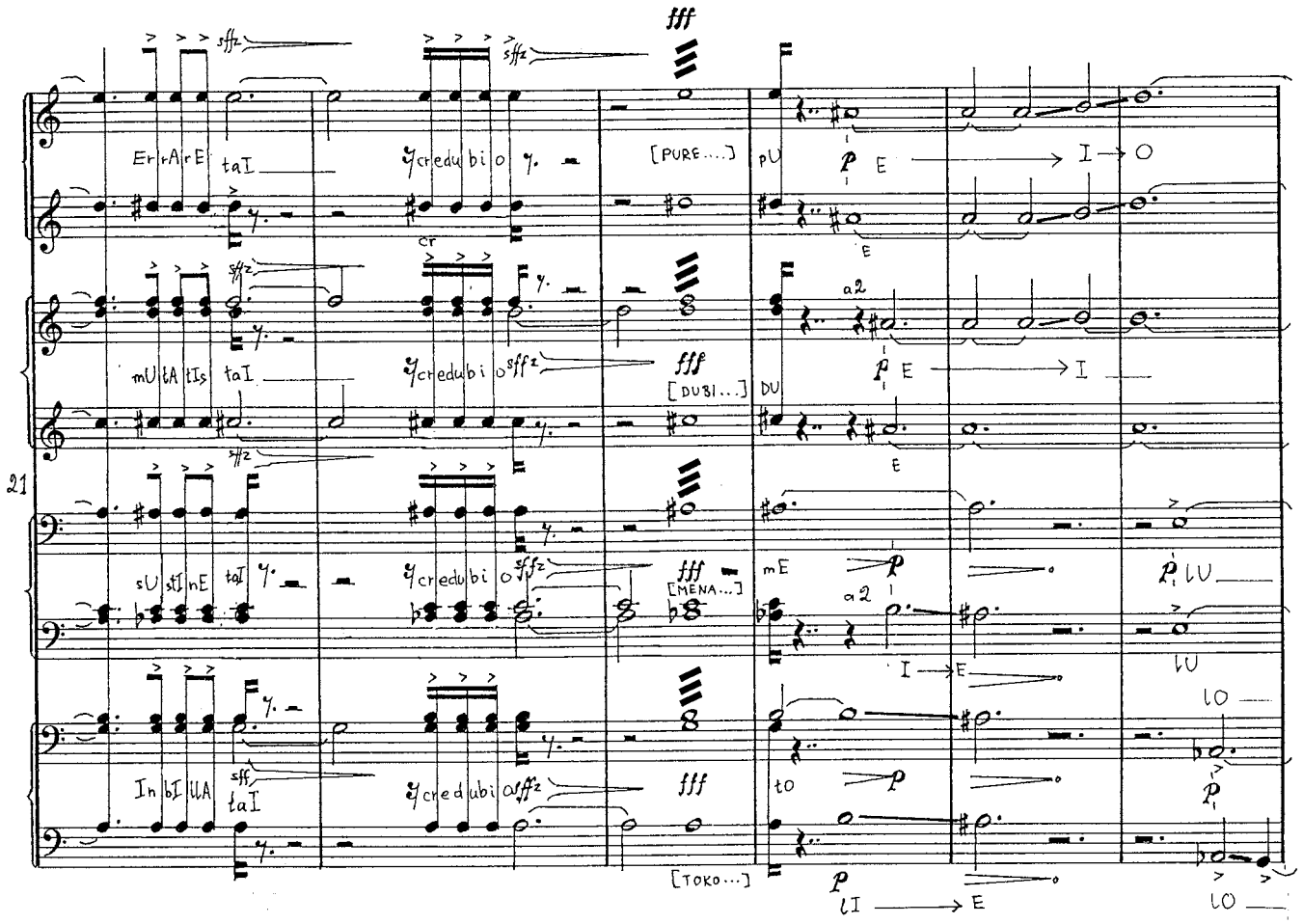

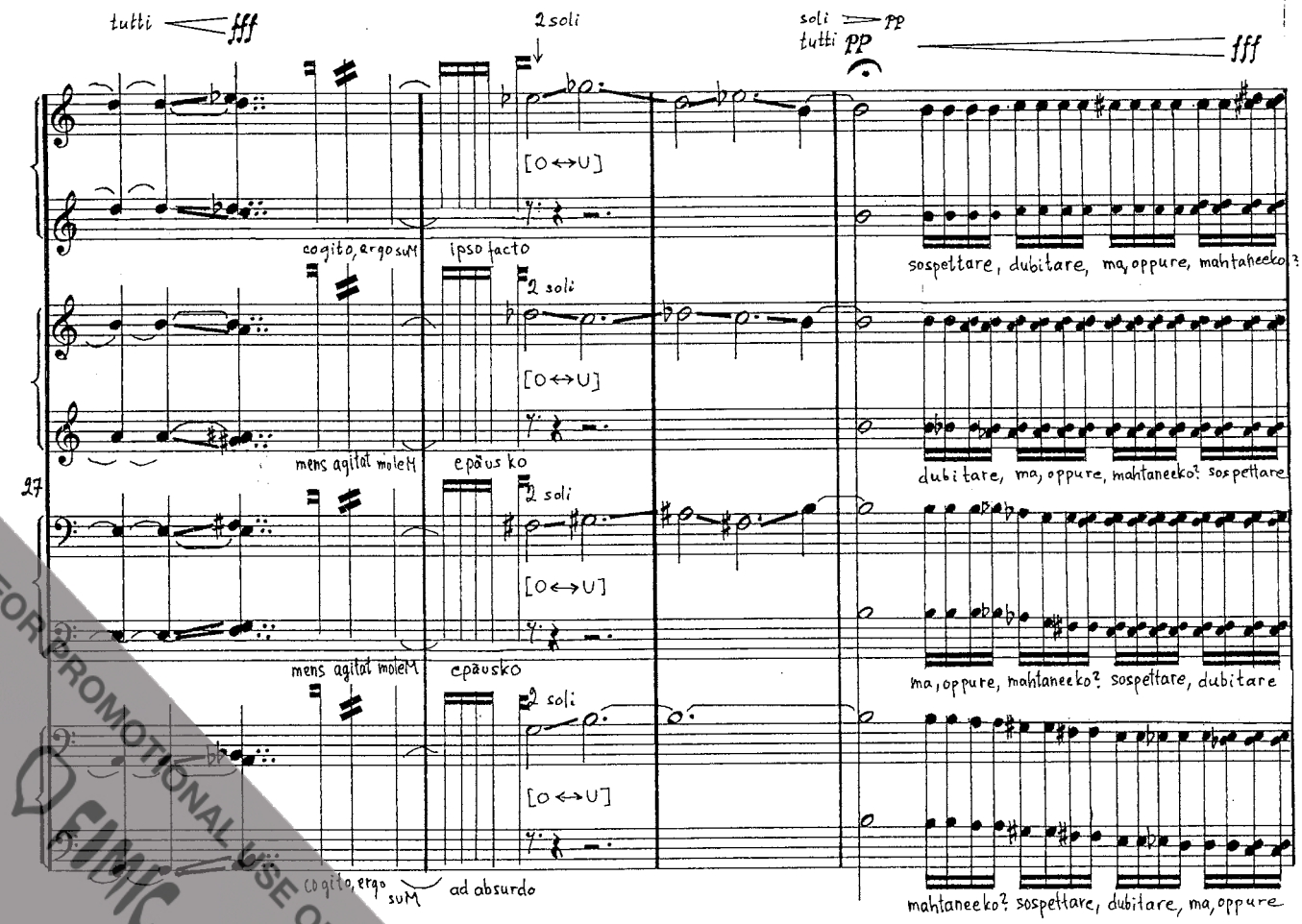

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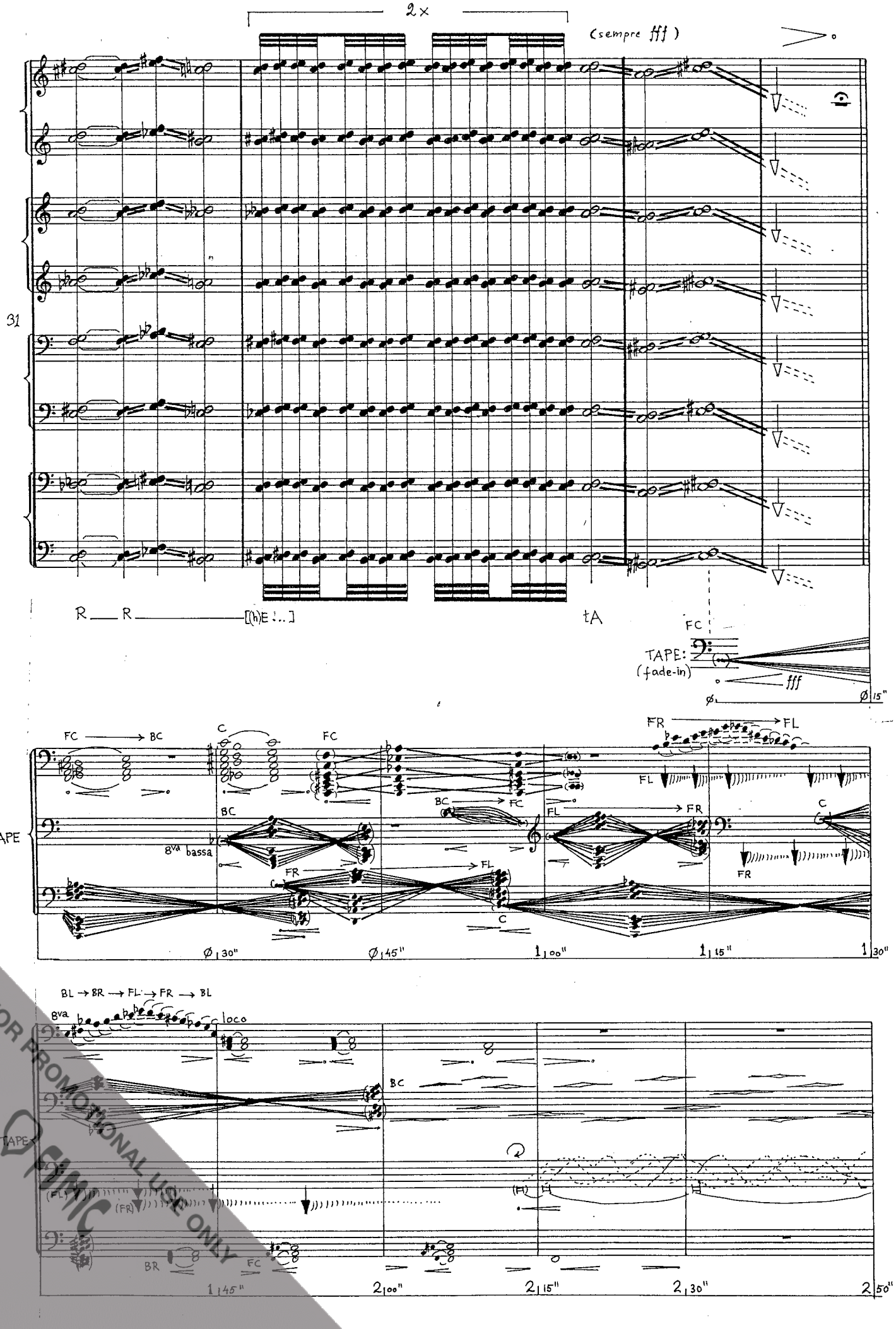

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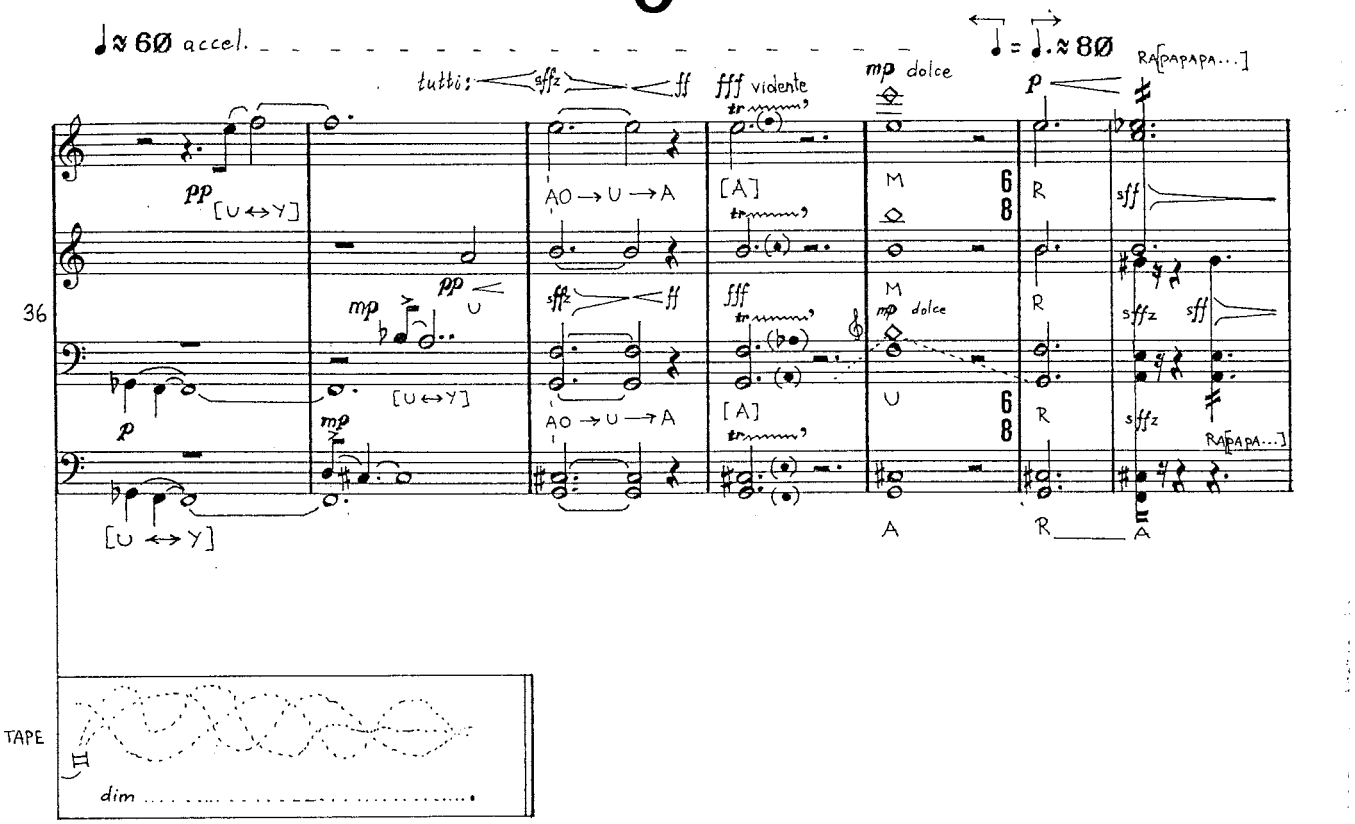

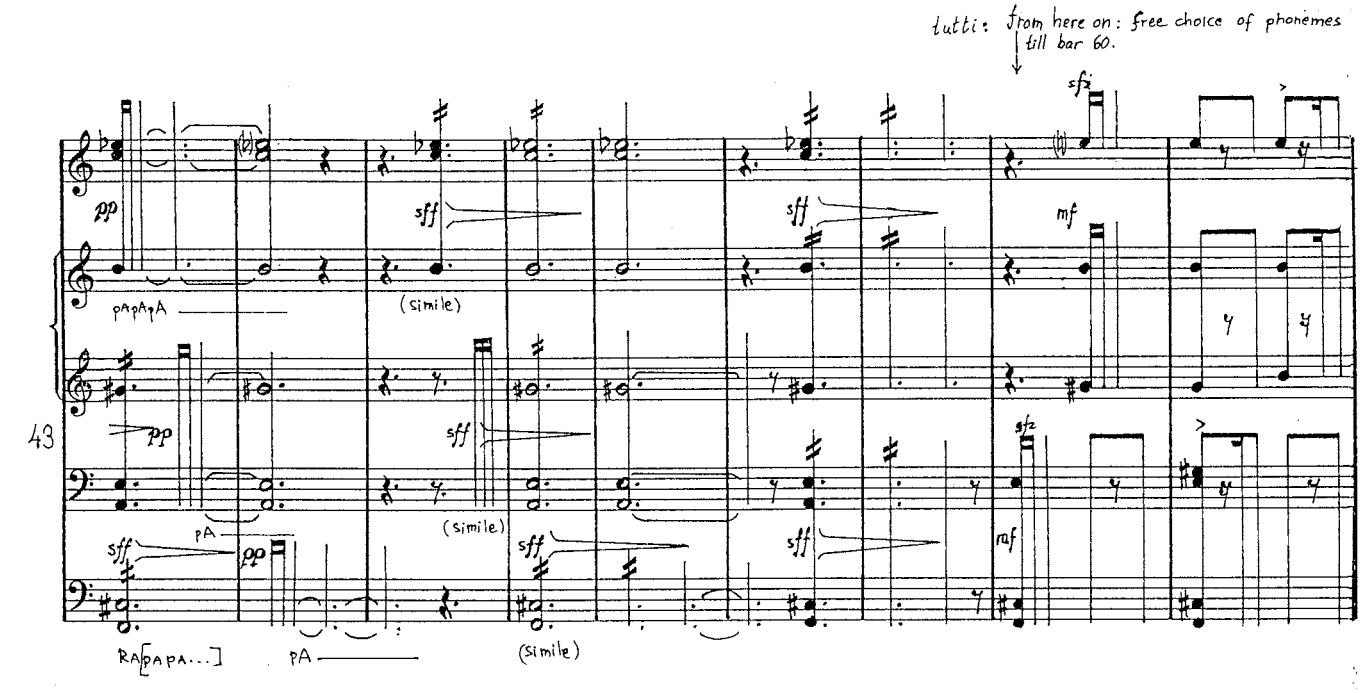

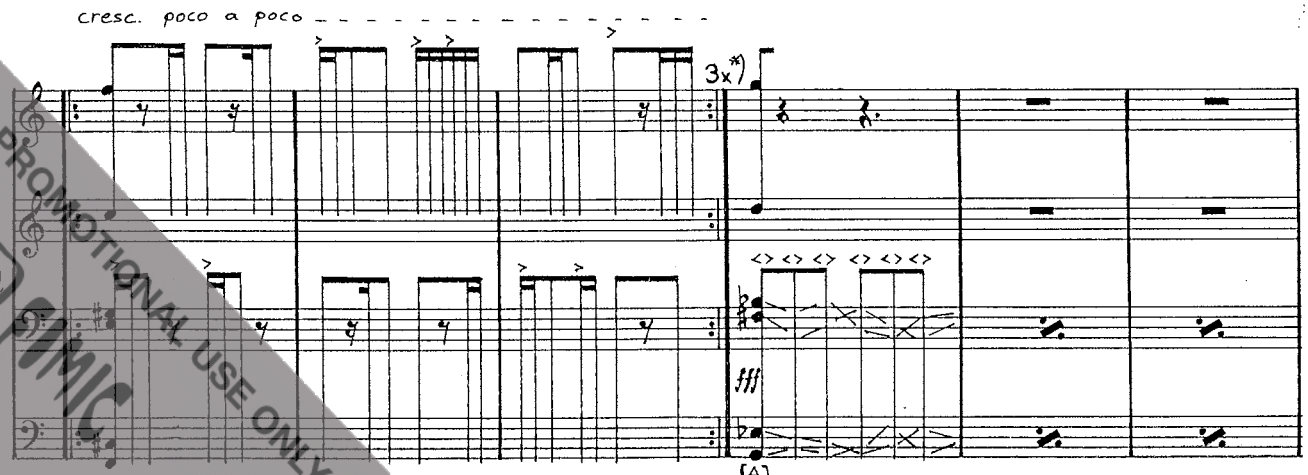

*) sing three times, each repeat a half-step higher (f - f# - g).

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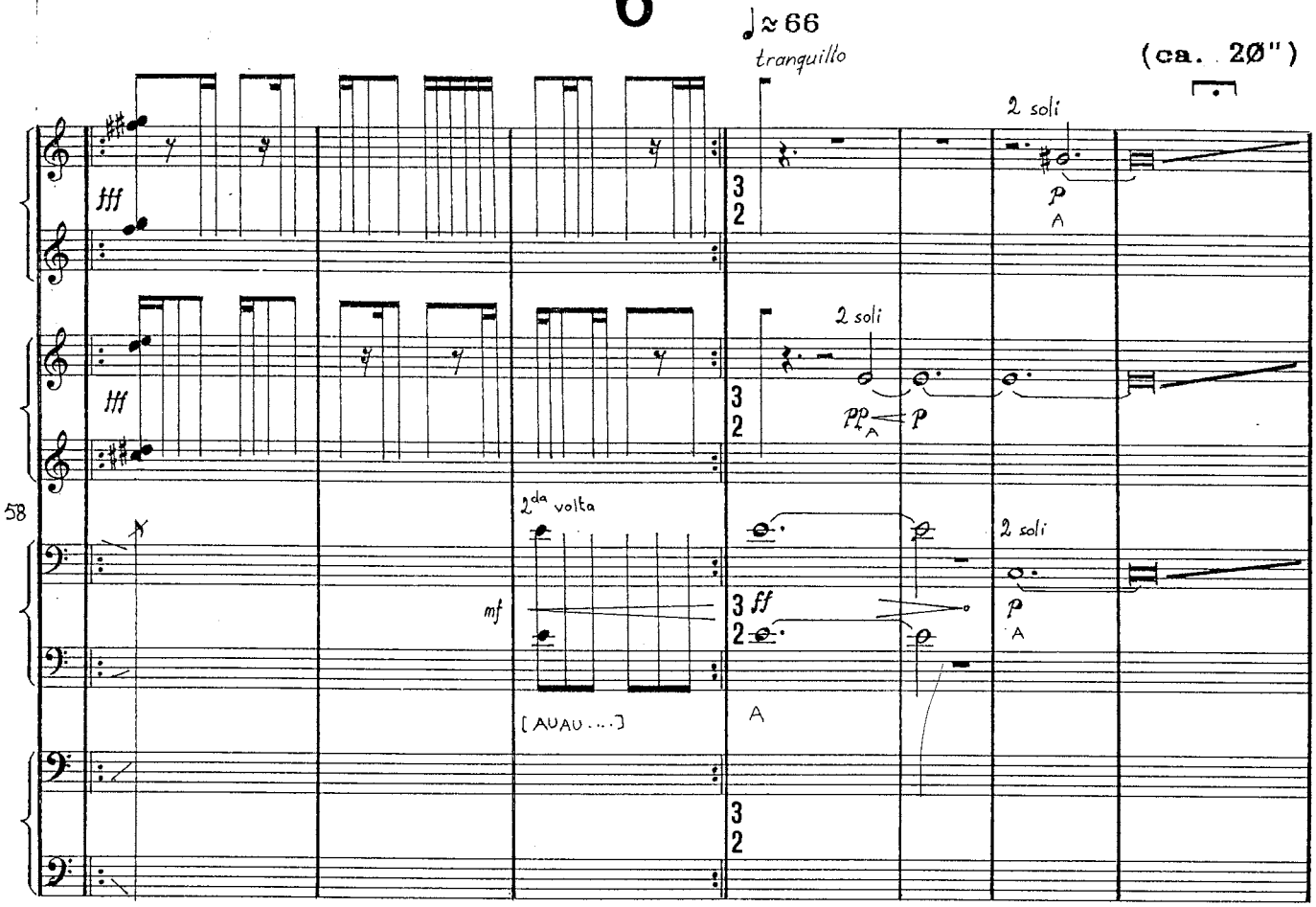

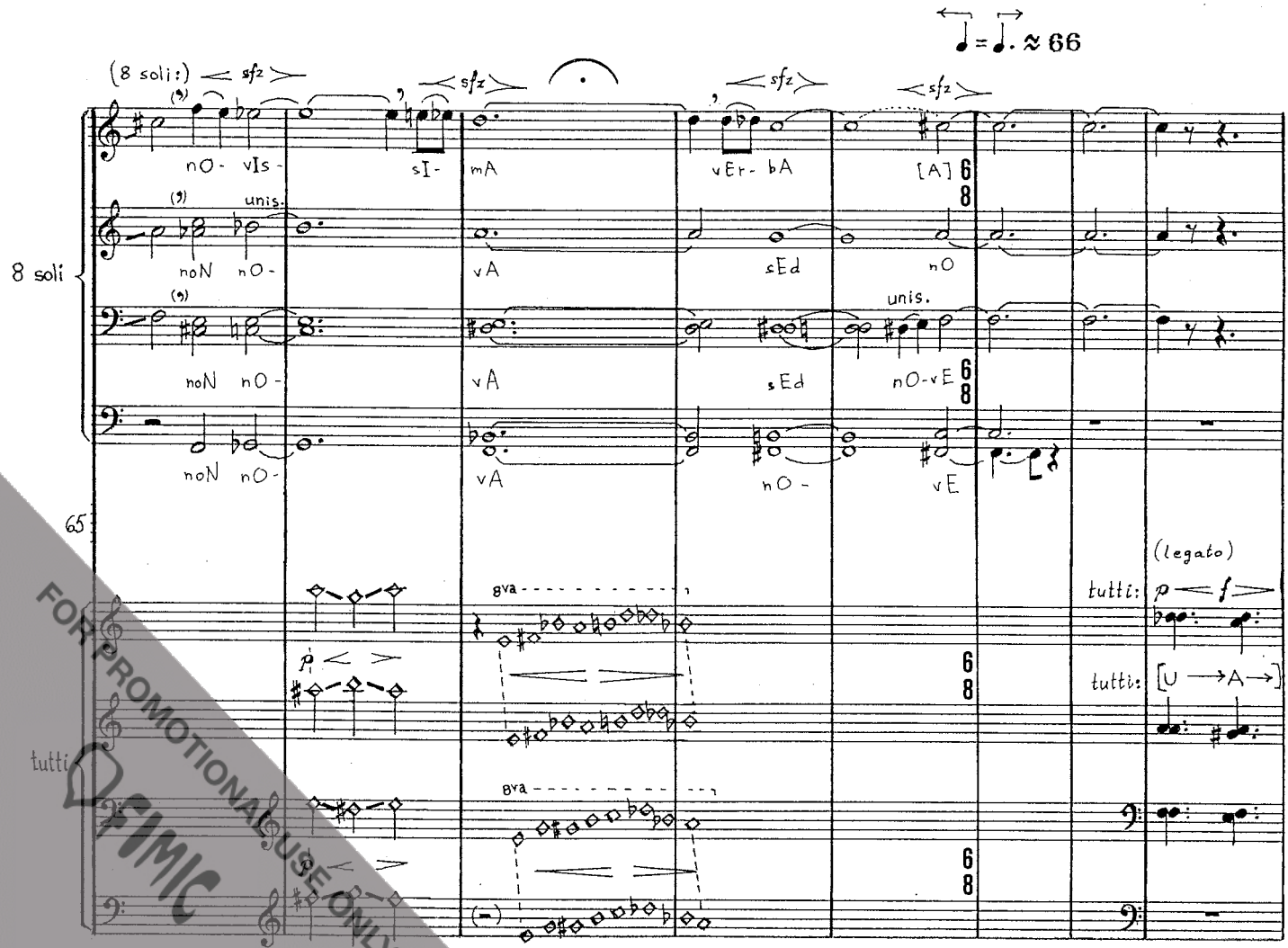

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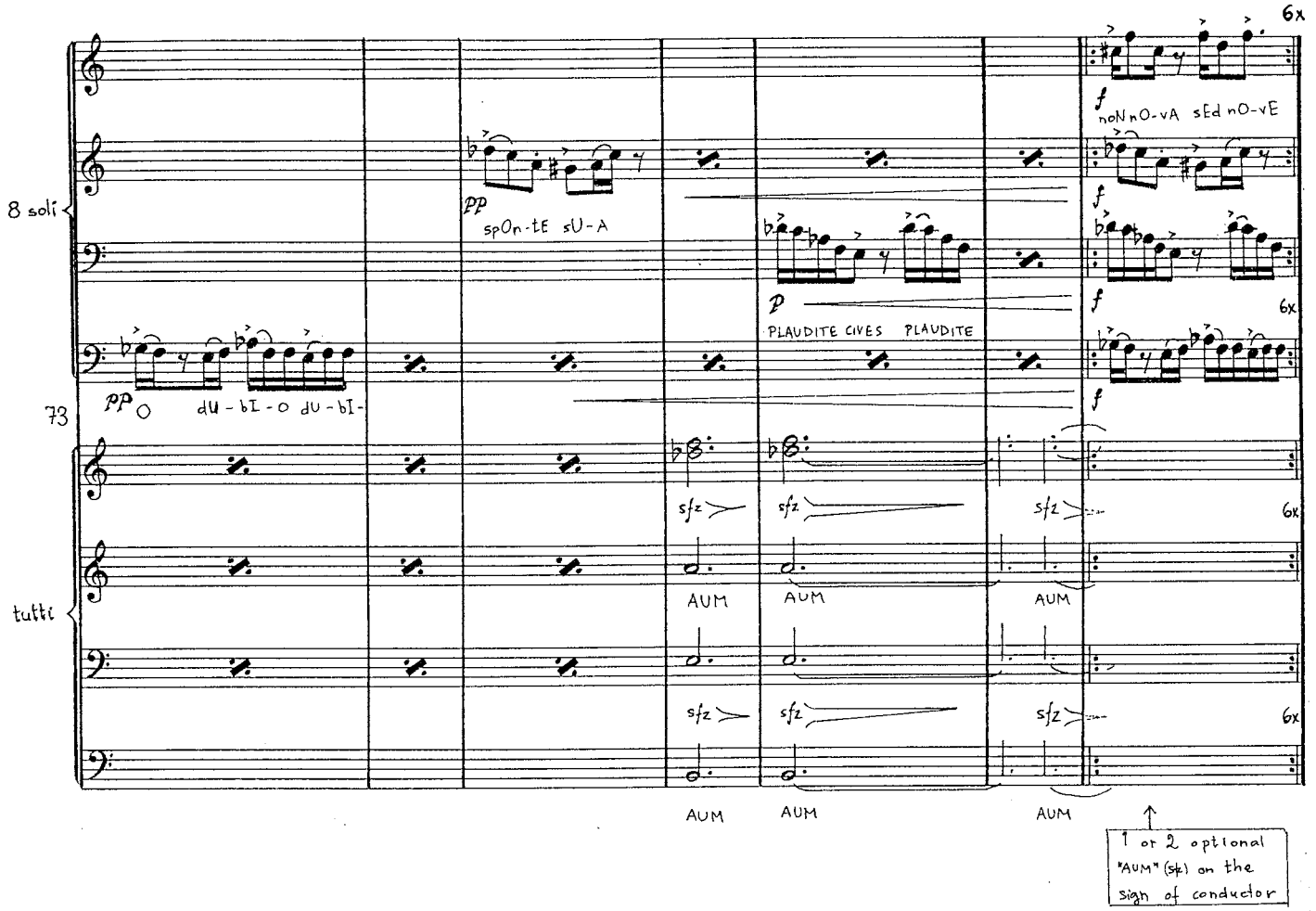

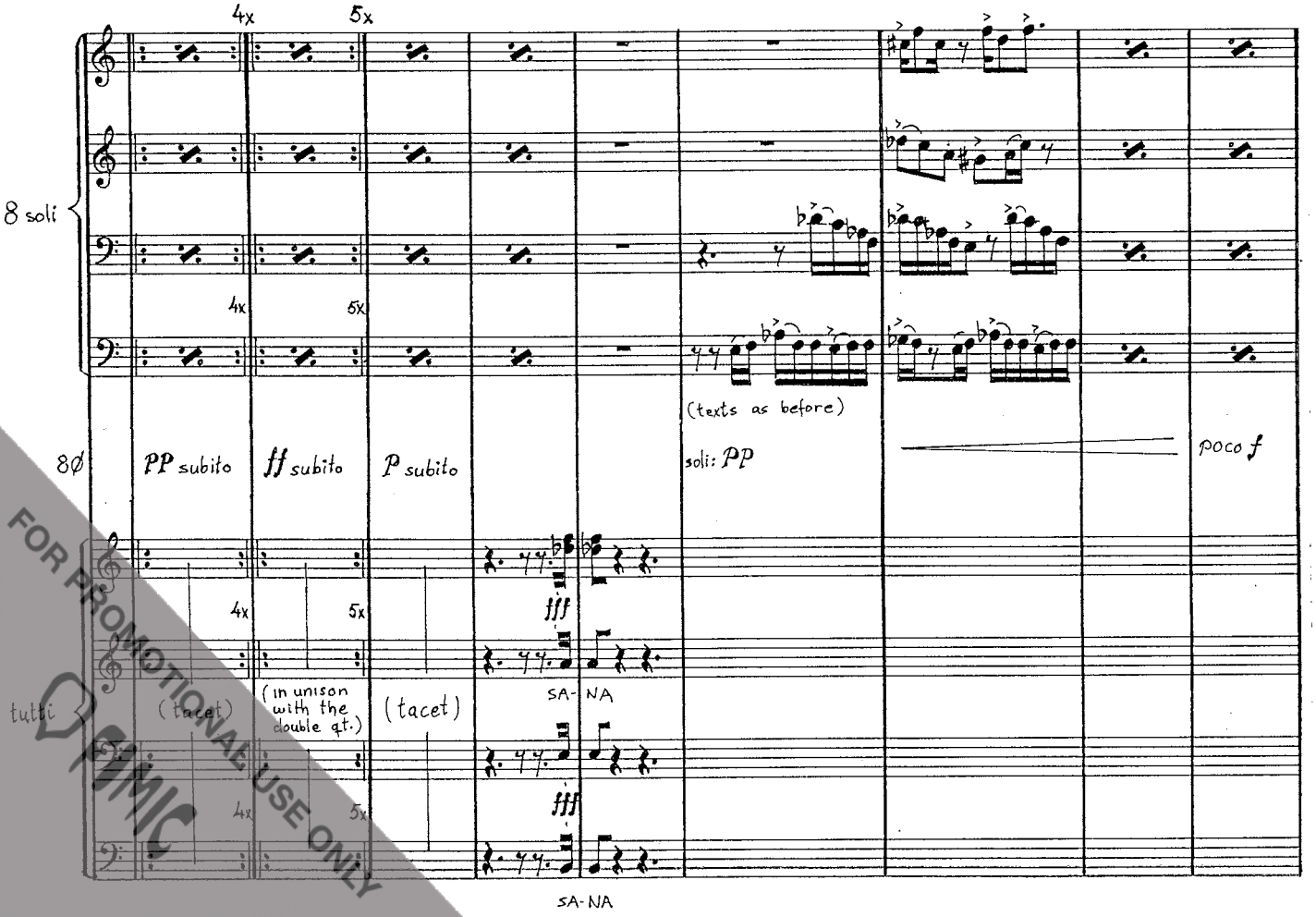

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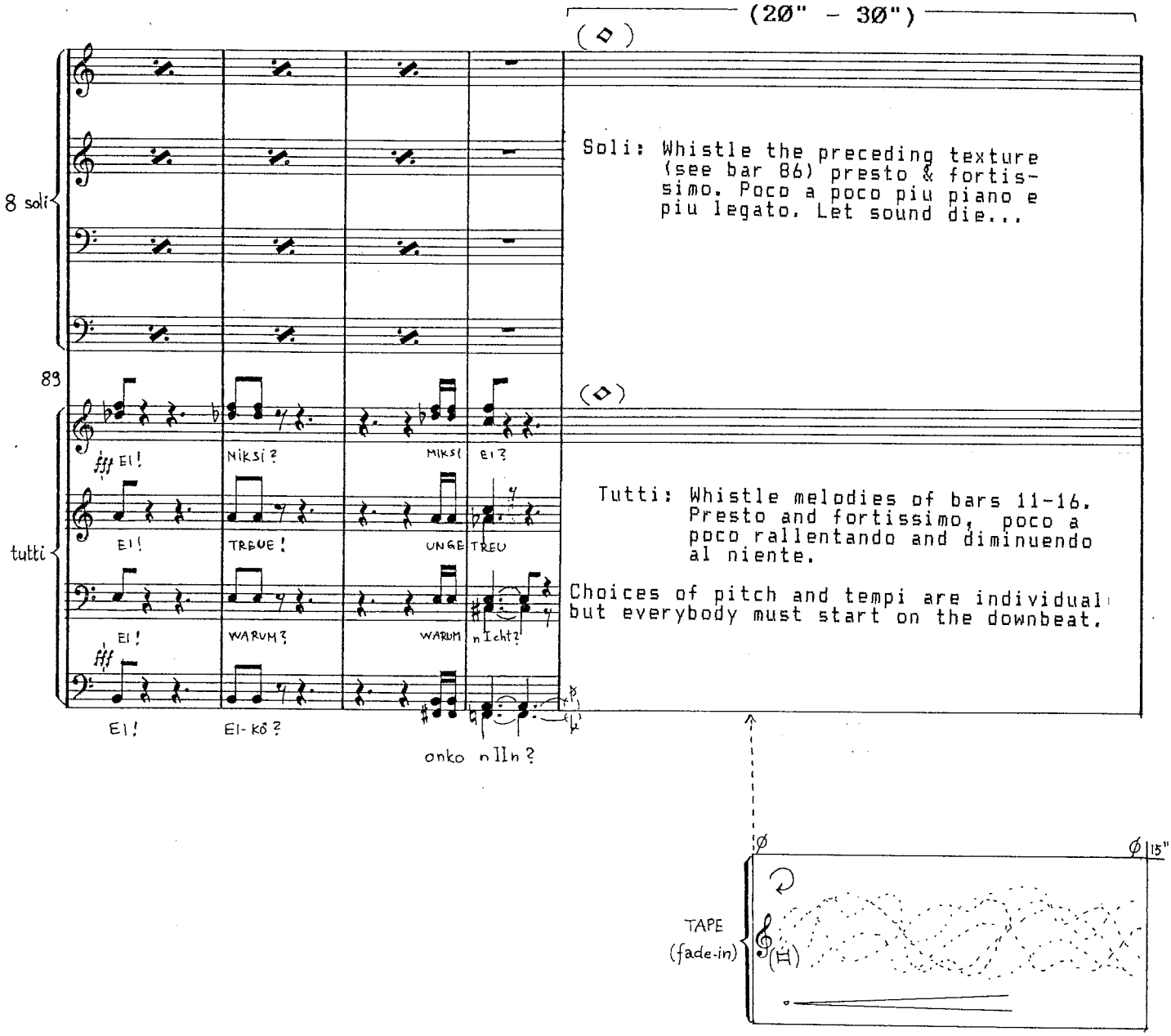

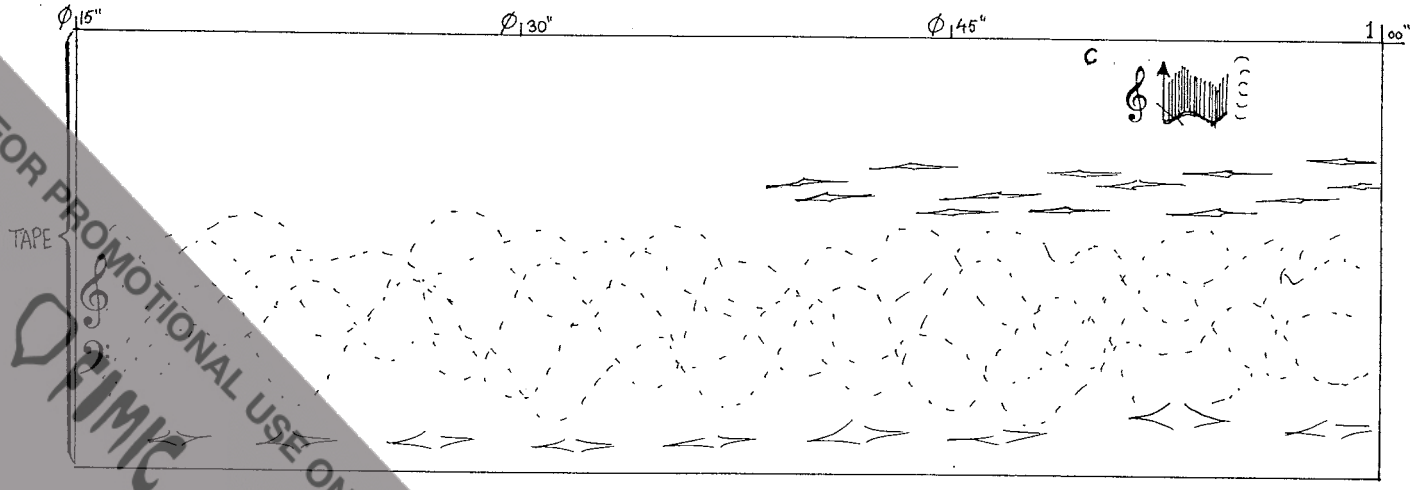

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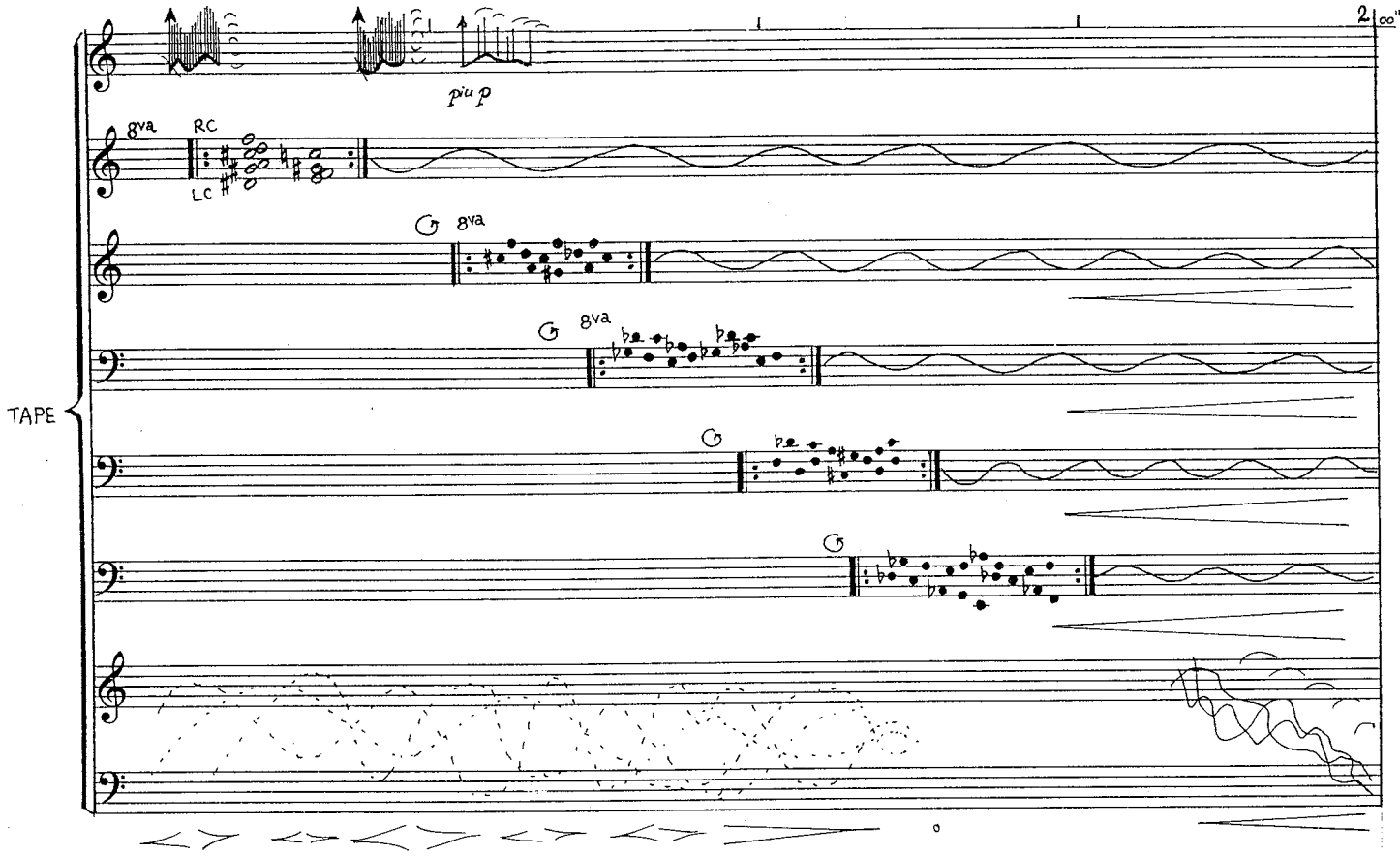

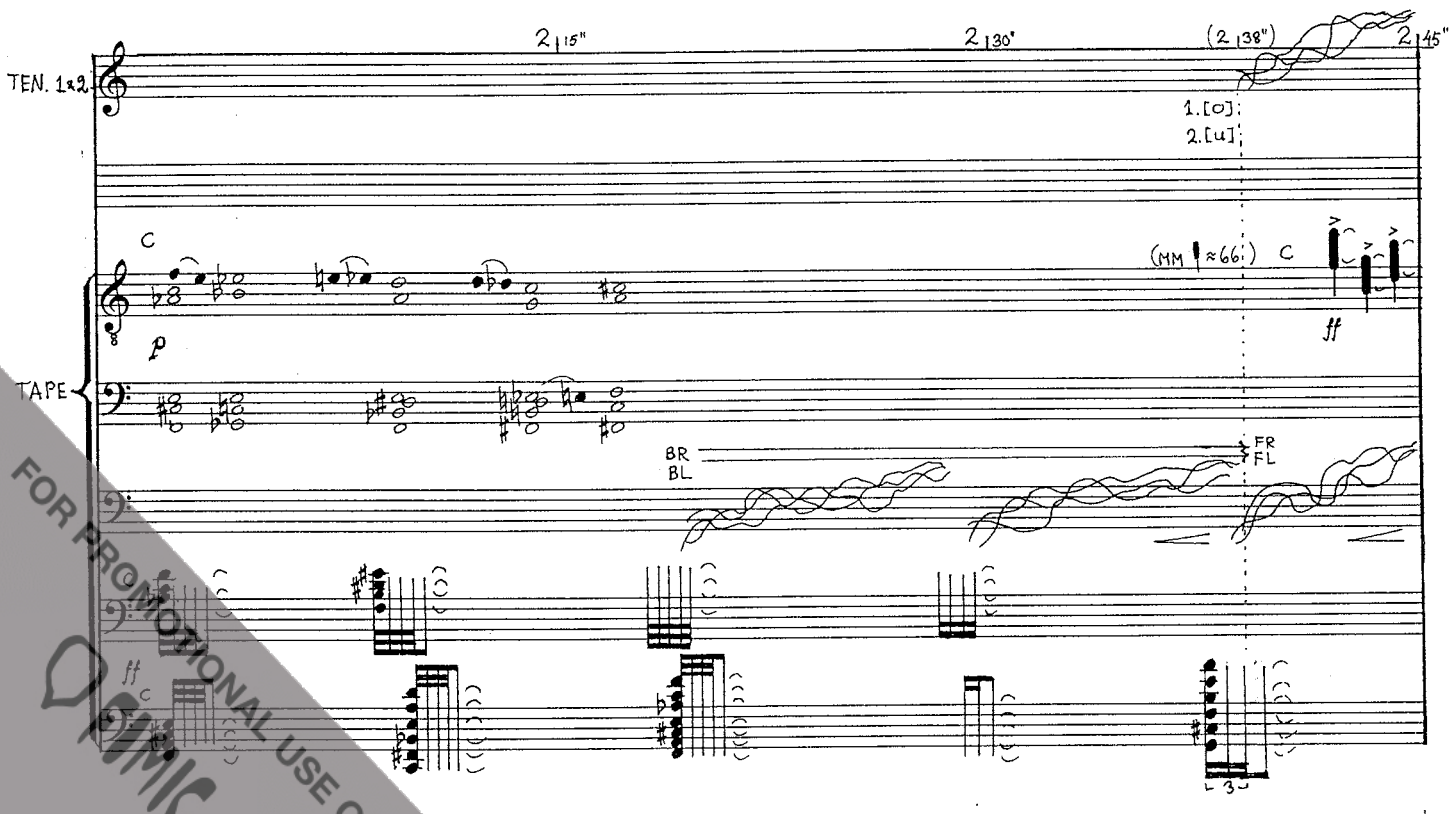

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