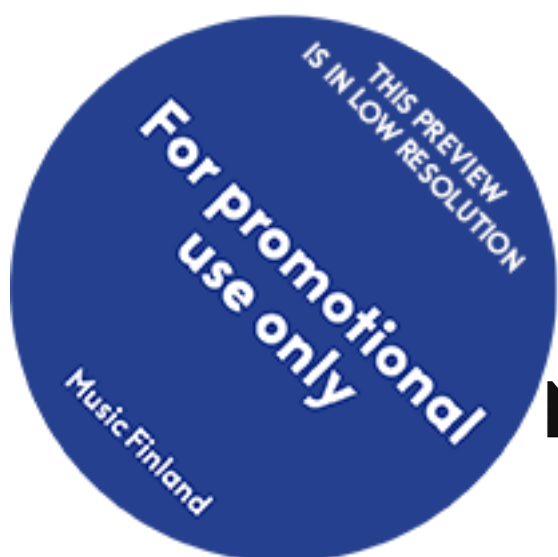


Jukka Tiensuu

Tokko

for Male Choir and Computer-generated Tape

1987



Music Finland

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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	[i]	O	[o]
U	[u]	Y	[y]
Ä	[æ]	Ö	[œ]
Ñ	[ŋ]	R	[r]

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...RRRRR
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.

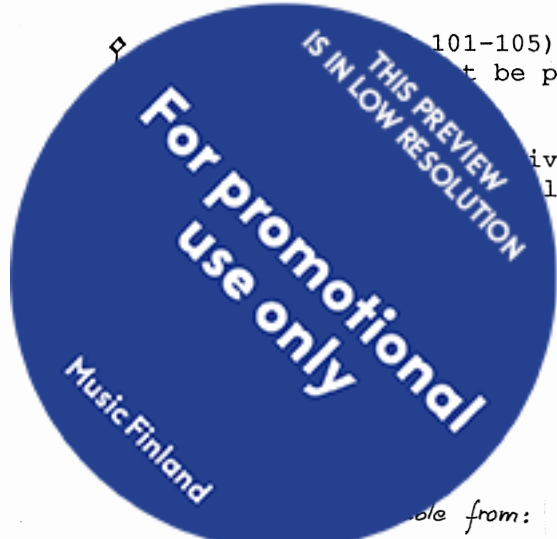


(11-16) "Micro-canon". The beginnings (and endings) of the part of each individual singer follow each other ca. 1/10 of a second apart. Only the first and last singer's parts are notated in full.



(101-105) Whistle. Good whistlers only. Esp. in bars it be preferable to use 8 or 4 whistlers only.

Individually determined non-diatonic passages (not lowest to the highest register).



ole from:

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N.B.

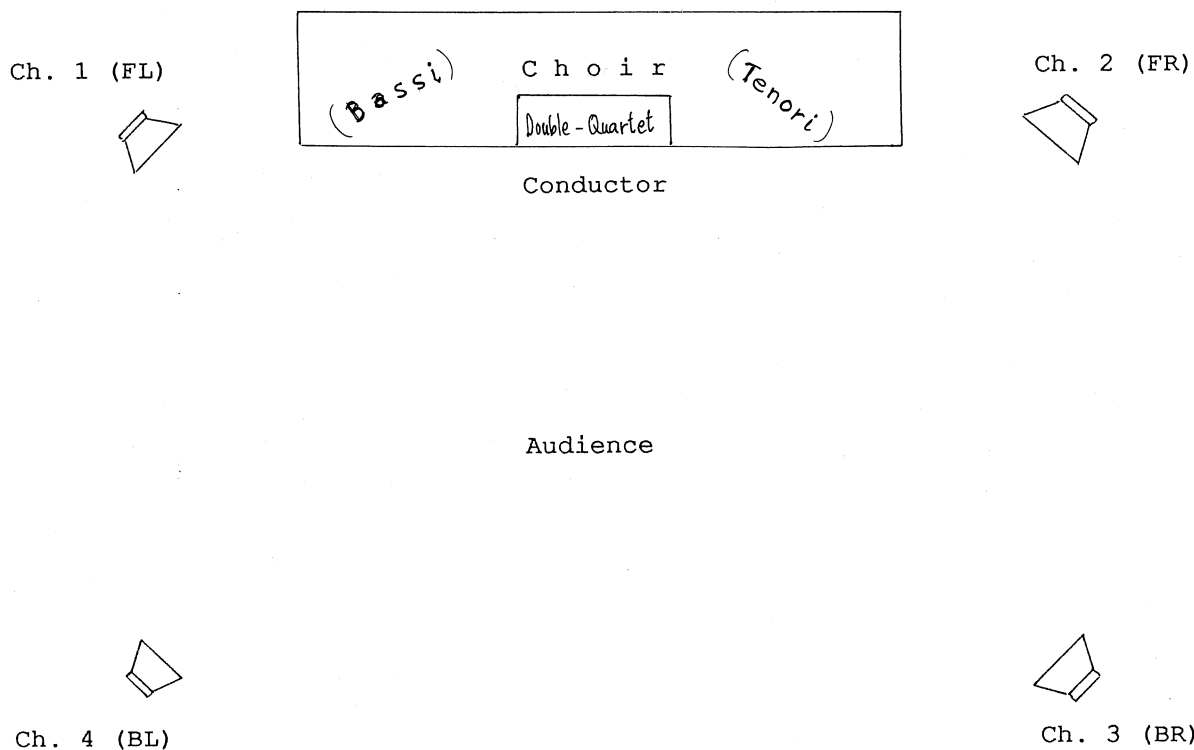
bar 40 B.1: (divisi) high G is whistled, low F is sung

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").



TOKKO

for Male Choir

and Computer-generated Tape

JUKKA TIENSUU 1987

$\text{♩} \approx 42$

$\text{♩} \approx 52$

1.T *lutti: sffz* hA *sffz* to kopAhA *fff* tA *sffz* [TAMATAHA...]

2.T hA kopAhA → N N tA M

1.B hA to kopAhA → N N tA M *fff sempre* tA

2.B hA tL kopAhA → N N tA M [TAMATAHA...]

ff

R tapahA [KOPA-] hA y. y z y

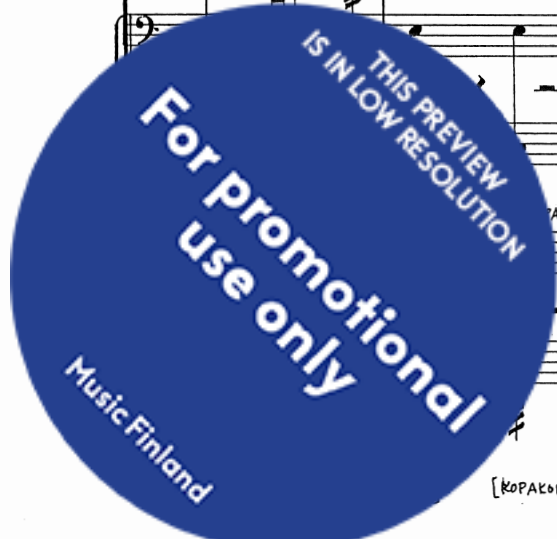
[pApA...]

5 R tapahA [KOPA-] hA z y y z

[pApA...]

hA [pApA...]

hA [KOPAKOPA...] [pApA...]



8

sffp < *fz* < *fz* < *fz* < *ff* *mp* (Rubato)

3x *b* *S*

A → U → M

sffz *mp* *accel.* *rall.*

[A] *p* *ff*

f *p* *ff*

[pApA...]

(first bass starts)

(last bass starts)

12

(first tenor starts) (last tenor starts) *accel.* *rall.*

[A] *p* *ff* *accel.* *rall.*

accel. *rall.* (simile)

accel. *rall.* (simile)

accel. *rall.* *accel.*

(9) *accel.* *rall.* *accel.*

tutti: *p* *ff*

div a 2. Primo [A] sempre

rall. (*ff*) *p* *to*

div a 3

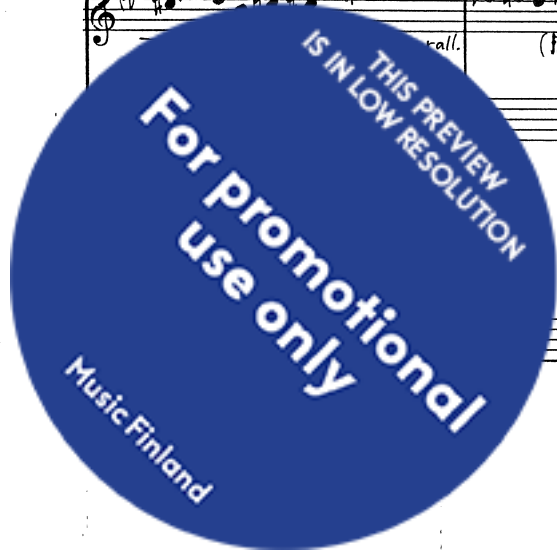
p *h* *Y*

div. a 3 *p* *tr* *U*

tv *I* *s* *A*

div a 3 *p* *f* *E*

m *ö*



Er r Ar E ta I y credubi o [PURE...] p U P E I O

m U A t I s ta I y credubi o sffz fff [DUBI...] DU P E I

s U s t i n e ta I y credubi o sffz fff [MENA...] m E P LU

In b i l i a ta I y credubi o sffz fff [TOKO...] t o P LU

[TOKO...] p LI E LO

tutti \leftarrow fff 2 soli soli \rightarrow pp tutti pp \rightarrow fff

[O ↔ U]

cogito, argosut ipso facto sospettare, dubitare, ma, oppure, mahtaneeko?

2 soli [O ↔ U]

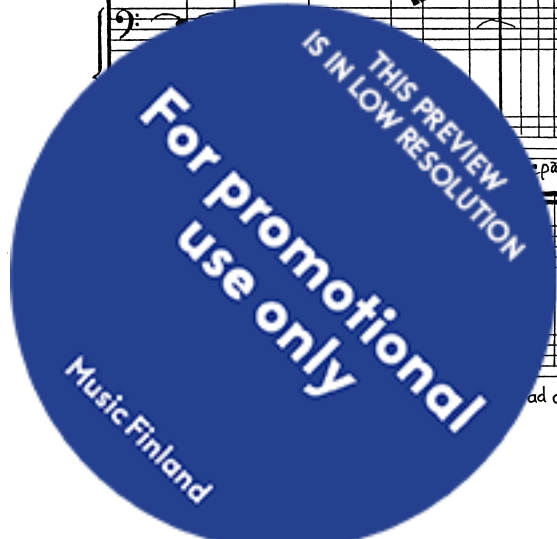
mens agitat molem epäusko dubitare, ma, oppure, mahtaneeko? sospettare

2 soli [O ↔ U]

epäusko ma, oppure, mahtaneeko? sospettare, dubitare

2 soli [O ↔ U]

ad absurdo mahtaneeko? sospettare, dubitare, ma, oppure



6

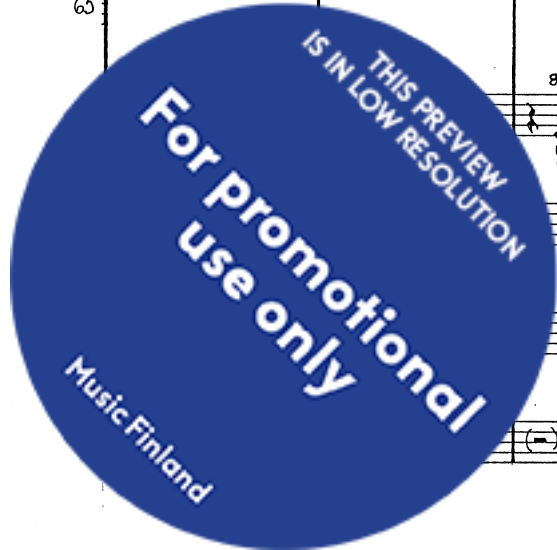
♩ ≈ 66
tranquillo

(ca. 20")

Musical score for measures 58-65. The score is in 3/2 time and features a key signature of one sharp (F#). It includes staves for two violins, two violas, and two cellos. The first violin part starts with a fortissimo (fff) dynamic and includes a '2da volta' section. The second violin part includes a '2da volta' section and a '2 soli' section. The viola part includes a '2da volta' section and a '2 soli' section. The cello part includes a '2da volta' section and a '2 soli' section. The score includes various dynamics such as fff, mf, p, and pp, and includes a section marked '[AUAU...]'.

♩ = ♩. ≈ 66

Musical score for measures 65-75. The score is in 6/8 time and features a key signature of one sharp (F#). It includes staves for two vocal parts (Soprano and Alto) and two piano parts (Violin and Viola). The vocal parts include lyrics: 'no - vis - sI - mA vEr - bA', 'noN no - vA sEd no', 'noN no - vA nO - vE', and 'noN no - vA nO - vE'. The piano parts include various dynamics such as sfz and unis. The score includes a section marked '(8 soli:)' and a section marked '(legato) tutti: p - f'. The score also includes a section marked 'tutti: [U -> A ->]'.



(20" - 30")

(◇)

8 soli

Soli: Whistle the preceding texture (see bar 86) presto & fortissimo. Poco a poco piu piano e piu legato. Let sound die...

89

tutti

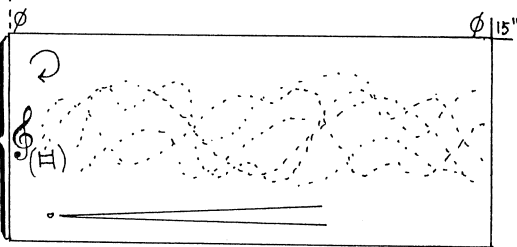
(◇)

Tutti: Whistle melodies of bars 11-16. Presto and fortissimo, poco a poco rallentando and diminuendo al niente.

Choices of pitch and tempi are individual, but everybody must start on the downbeat.

EI!
EI-kö?
onko nllh?

TAPE
(fade-in)

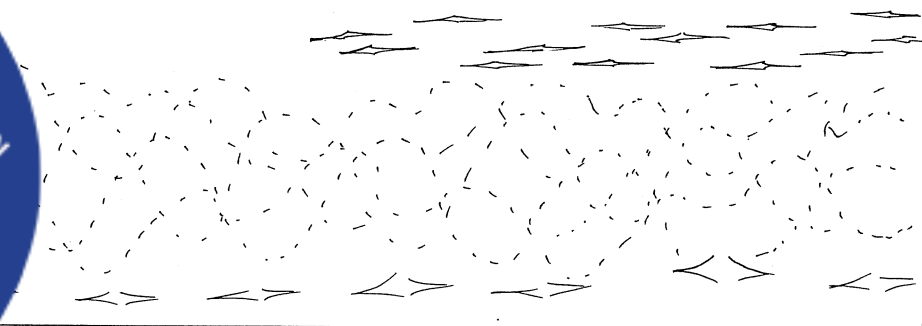
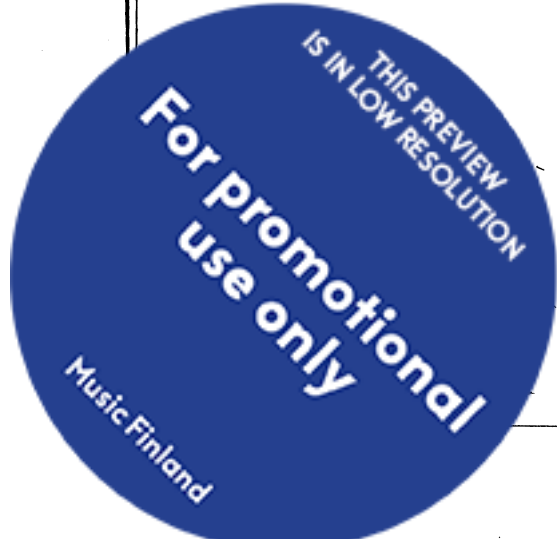


Ø 15"

Ø 30"

Ø 45"

1 | ∞"



2100"

piu p

8va RC
Lc

8va

8va

TAPE

TEN. 1 & 2

2115" 2130" (2138") 2145"

1.[o]
2.[u]

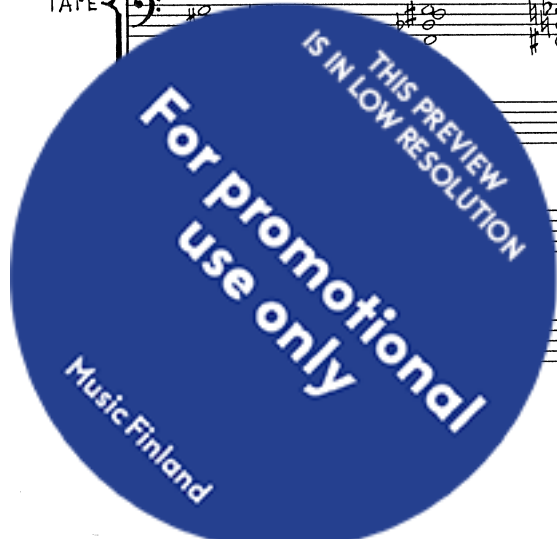
(MM ≈ 66) C

p *ff*

TAPE

BR BL

FR FL



♩ ≈ 66

1st quartet

DU - BI - O DU - BI - O DU - BI - O DU - BI -

fff [M] softly dreaming

6/4

2nd quartet

DU - BI - O DU - BI - O DU - BI -

fff "in ricordo":

3/4 *pp*

(free choice of phonemes)

96

1. DU - BI - O DU - BI - O DU - BI - O DU - BI -

2. DU - BI - O DU - BI - O DU - BI - O DU - BI -

6/4

Bas

fff *dim.* al niente

TAPE

fff [A] BC *p*

3/4 BC *p*

1. *pp*

2. *mf* *mp* *p*

101

best whi

piu f *meno f* *mp* *p*

No! NO → U

(div.) { PERO
MUTTA
KANSKE
FORSE

{ DUBIO
CREDO
TOKKO
MÄNNTRO
VERTRAU...

ca 15'

Helstinki 14.10.1994

