

SHORT OPERA FOR FIVE VOICES

Vincent Sauer

A Thesis

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MASTER OF MUSIC

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ABSTRACT

Christopher Dietz, Advisor

Short Opera for Five Voices is a ten-minute music theatre piece for five unaccompanied voices of any gender or voice type. The performers do not sing, but rather phonate in such a way as to give the impression of conversational speech. The score is notated with specific rhythms and pitch contours that emulate the prosodic elements of speech: stress, intonation, cadence, etc. To place greater emphasis on the prosody, the performers' text is limited to a small collection of syllables based on spoken American English. The syllables are distinct enough to differentiate the voices and add variety to the texture yet similar enough to give the text cohesion. While their words will be unintelligible to the audience, the characters' emotions and motivations will come across through the prosody and acting.

The plot is an informal gathering of five friends in which the increased tension between two of them results in a verbal altercation. In addition to the theatrical convention to showcase the most dramatic aspects of the human experience, this piece dwells on the pedestrian and mundane qualities of social interaction in an attempt to show audiences the quiet poignancy in everyday life.

The notation for this piece was informed by Aperghis's *Recitations*, Berio's *Sequenza III*, and Ligeti's *Aventures* while the textual and conceptual elements were inspired by Glass's *Einstein on the Beach*, Monk's *Atlas*, Reich's *The Cave*, and Sciarrino's *Lohengrin*. BGSU music students Hillary LaBonte, Nicholas Fox, Mavis MacNeil, Vincent Sauer, and Crystal Lau will perform the piece on Saturday, March 18, 2017.

Short Opera for Five Voices

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Characters

Dadau:	Reserved, emotionally guarded, loyal, a devoted friend, opinionated. Lower voice.
Bobə:	Outgoing, optimistic, a peacemaker, compassionate, sincere. Higher voice.
Nenə:	Apathetic, pessimistic, judgmental, spiteful, superficial. Lower speaking voice, more monotone, speaks quickly.
Məmə:	Laidback, relaxed, friendly, funny. Lower, softer speaking voice, speaks slowly. Don't make a lot of eye contact.
Tatu:	Outgoing, funny, selfish, chatty, popular. Higher, louder, ringing voice that projects well.

Setting

A casual, comfortable environment in the present time and season.

Synopsis

Premise: Five friends are meeting in a casual, informal setting. Dadau, Bobə, and Tatu are close friends, but Dadau and Tatu have fallen out recently over a personal dispute. Nenə, an acquaintance of all three, is coming with their friend, Məmə. While Nenə is aware of the confrontation between Dadau and Tatu, Məmə is still unfamiliar with this group and is ignorant to any discord.

Part 1: Dadau has arrived early to the gathering and is waiting for Bobə to arrive.

Part 2: Dadau and Bobə greet each other enthusiastically. Dadau tells a funny story which entertains Bobə. Bobə precedes to tell Dadau about a conflict they had which upsets Dadau and causes Dadau to show how defensive they are of Bobə. Bobə changes the topic to something more pleasant but Dadau is still upset and preoccupied. Bobə then tells Dadau about a recent run-in they had with a mutual friend. Dadau feigns interest but is still preoccupied. Dadau then asks about Tatu, an uncomfortable subject. Bobə apprehensively tells Dadau that Bobə and Tatu have seen each other recently and that Tatu seems to be fine. Bobə tries to console Dadau, but Dadau dismisses it, insisting they are fine with the situation and concealing their hurt. Bobə, unconvinced, is about to reveal that Tatu will be joining them today when Nenə walks in.

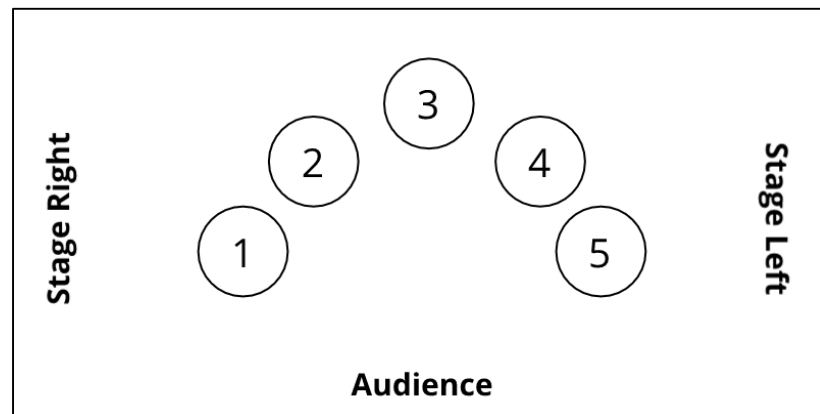
Part 3: Nenə apathetically greets Dadau and Bobə before complaining pessimistically about a series of trivial misfortunes in their life. Nenə dismisses Bobə's attempts to help and becomes defensive when Dadau belittles their complaints. In retaliation, Bobə brings up Tatu, realizing that it is a sore subject for Dadau. Bobə reluctantly discusses Tatu in front of Dadau, believing that Nenə's motivation was not malicious, but then tries to change the topic. Bobə retells Nenə the same funny story Dadau told in Part 2. Immediately after, Nenə announces that Tatu is coming today. Dadau is taken off guard and feels a little betrayed by Nenə for not telling them. Nenə feigns sympathy for Dadau and acts innocent in front of Bobə. Məmə enters and is greeted by Nenə.

Part 4: Məmə greets all and then starts telling slow, long-winded stories to Nenə. Dadau is closed off and upset while Bobə listens attentively. Nenə responds with the same apathetic complaints from Part 3. Bobə is sympathetic again to Nenə but Məmə is less affected and tries to make light of it. Nenə does not react defensively but continues to persist with their apathetic complaints throughout the scene while Məmə maintains their calm, easygoing attitude. The two continue to converse throughout the scene though they're not really listening to each other or commenting on what the other has said. Meanwhile, Bobə checks if Dadau is okay. Bobə apologizes for not telling Dadau that Tatu is coming, and Dadau is honest with Bobə about their feelings. Dadau is more calm now but decides to leave. As Dadau is about to get up, Tatu enters.

Part 5: Tatu enthusiastically greets everyone except Dadau. Tatu tries to engage with Bobə who is hesitant to do so in front of Dadau. When Məmə tells a private joke to Nenə, Tatu picks up on it immediately and makes Məmə laugh. Nenə interrupts to ask Tatu about a provocative topic. Tatu jumps on the opportunity to hold court and entertains everyone but Dadau. Near the end of Tatu's story, Dadau mutters a snide comment, but Tatu catches it. Dadau initially denies saying anything, but eventually vocalizes their criticism and irritation with Tatu. The two begin arguing, making rude comments about each other and rehashing old disputes. Nenə watches in silence, disinterested, while Məmə, a newcomer to this group, looks on in confusion and quiet amusement. After several attempts, Bobə is able to silence the two and chastises their behavior. Bobə attempts to resolve the situation between the two by acknowledging their respective faults, but Tatu interrupts in an emotional outburst, revealing their concealed hurt. Tatu calls out Dadau for being so distant and unwilling to resolve the situation. Dadau feels remorse but is unsure what to say. After pleading with Dadau to open up, Tatu gives up and leaves with the same easygoing façade as they entered with. Nenə and Məmə leave together in response to the awkward confrontation. Bobə, disappointed with Dadau's closed-off stubbornness, begins to leave. Dadau is about to communicate with Bobə, but decides otherwise. Bobə leaves Dadau alone on stage.

Setup

5 chairs placed center stage in a semicircle facing the audience with each chair facing inwards. Performers are seated in the order of their entrances with Dadā labeled as 1 and Tatu labeled as 5. Performers should enter and exit stage left at least 7 steps from the chairs. This setup may be mirrored with Dadā seated stage left and performers entering and exiting stage right



Duration

Approximately 10 minutes

Notation

Each notehead represents a spoken syllable with an approximate pitch. The single-line staff represents the character's mid-range fundamental speaking frequency with notes pitched higher or lower based on their distance and direction from the line. Performers should try to maintain a consistent central frequency for the central line throughout the piece, however an accurate contour is generally more important. Speak in a natural, casual speaking voice and slide as necessary to accomplish a more natural sound.

Rhythms and markings above the staff are spatially notated with each dashed barline indicating one second. Performers should loosely line up their gestures vertically. The space between two thick, solid lines is a flexible length of time indicated above in seconds.

Performers may use a stopwatch or click track in practicing their individual parts, but rehearsals and performances should not be so strictly paced. The live performance may loosely deviate from the second-markings to accommodate the acting and interaction between performers. The piece is to be performed from memory without score.

Horizontal brackets are used to indicate related gestures. These gestures may imply the same word or phrase or a character intentionally mimicking rhythm or intonation for emphasis. Each bracket is numbered with a description at the bottom of the page.

Horizontal beams (long slurs) group notes to performed in one breath with no break in sound. Phrase markings group several gestures into a phrase that follows one train of thought. Such gestures may be a single sentence or a single paragraph. If a character pauses or is interrupted in the middle of a phrase, they continue on with similar intonation.

A double beam (as in sixteenth notes) merely indicates notes that are faster than single-beamed notes. Again, all notes should be paced according to their spacing within each dashed barline.

Text above the staff

Bolded text is spatially notated and indicates physical gestures (**smile, laugh, etc.**) and stage directions (**enter, exit, etc.**).

Italicized text relates to vocal delivery (*quickly, slowly, quietly, etc.*) The marking *loose* gives the performer more flexibility in spacing the indicated gesture and allows the performer to momentarily deviate from the second markings. Italicized text applies to the entire beamed group or the entire phrase if a phrase marking is present






Regular text specifies character motivations and gestural descriptions.

Text below the staff

Text below the staff gives an English translation of what the character is saying in quotation marks or a rough idea of the character's intent in parentheses and quotation marks. Text in brackets is IPA to be spoken by the performer.

The spoken text consists of a small collection of syllables notated in IPA used in the place of spoken American English. This draws attention away from the text and toward the more musical aspects of speech like pitch contour, rhythm, stress, and dynamic.

Each character uses unique syllables to communicate, which differentiates their voice. Use the syllables below according to their articulation unless a different syllable is indicated.

Articulations and Noteheads					
	Accent 	Tenuto 	Unmarked 	Slurred/Tied 	'X' Notehead 
Dadaʊ	[da]!	[da]	[də]	[daʊ]	unspoken
Bobə	[bo]!	[bo]	[bə]	[bou]	
Nenə	[ne]!	[ne]	[nə]	[nei]	
Mɛmə	[mɛ]!	[mɛ]	[mə]	[mɛə]	
Tatu	[ta]!	[ta]	[tə]	[taʊ]	

Notes marked with an articulation are stressed (when two notes are slurred/tied, the first is stressed). Unmarked notes are unstressed. These stress rules still apply even if a different syllable is specified. If a note has a slur/tie and an accent, use the syllable specified for slurred/tied notes. An 'x' note head indicates an unspoken sound described above the staff in bold.

The slurred/tied syllable should be performed with a smooth transition between the vowel sounds (like a diphthong).

Occasionally characters will need to say specific syllables; these are notated below the notehead in brackets and override the typical rules. These may include specific punctuation, a character's name, etc.

Pronunciations for all of the IPA used in this piece are listed below.

IPA Pronunciations	
[ɑ]	f <u>a</u> ther
[ɑʊ]	c <u>o</u> w
[o]	g <u>o</u>
[u]	t <u>oo</u>
[ə]	pard <u>o</u> n (unaccented)
[e]	s <u>a</u> y
[ɛ]	b <u>e</u> t
[i]	t <u>ea</u>
[aɪ]	m <u>y</u>
[ʌ]	b <u>u</u> t
[d]	d <u>o</u> g
[b]	b <u>a</u> t
[n]	n <u>o</u> se
[m]	m <u>a</u> p
[t]	t <u>a</u> lk

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Part 1

Loose 10-20"

Dadaʊ	Enter casually, look around the stage for your friends, then sit
Bobə	Offstage
Nenə	Offstage
Məmə	Offstage
Tatu	Offstage
	Enter cheerfully, notice Dadaʊ, and smile

*If possible, Dadaʊ should enter as the audience is walking in, around 5-10 minutes before Bobə's entrance. Ignore the audience. If anyone tries to interact with you, act as if they are a stranger and politely acknowledge them. Improve speech using [də], [da], and [daʊ] syllables if necessary.

Part 2

D	Enthusiastic but more subdued than Bobə	Not excited to see Nenə	Terse
	[bobə]	[nenə]	"Okay"
	"Hey, Bobə"	"Is Nenə with you?"	
B	Enthusiastic, happy	Sitting down	Thinking Dadaʊ is looking forward to seeing Nenə
	[da daʊ]	"No, but they should be coming."	
	"Hi, Dadaʊ!"		"And they should be bringing Memə"
			[mɛ mə]

12 Terse *Loose 1-2"* Wait till Bobə is settled before continuing

D "Okay"

B

Smirk Telling a funny story with a cool, dry delivery

①

①

"And" Getting excited

Straight-faced with a slight smirk

23

D "Yeah"

B "Really"?

Interested

Giddy Laugh

Commenting on Dadəw's story

①

Funny Like a punchline

①

[dou]

Laugh

With great comedic timing

Dry

Sincere smile *Loose 1-2"*

Laugh

"And you?"

34

D "Of course"

B "You know how...?"

Matter-of-factly

With an air of intrigue

"Well..."

Loose 2-3" Curious

Leaning in closer

Leaning in closer Looking around

Loose Hushed and hurried, like a secret

[baI] "I"

Annoyed, but not upset

("I was talking to someone we know and they offended me")

46 *Loose 1-2"* Gasp

B Wry smile

"Yeah"

Shocked

Watching for Dadəw's reaction Smirking

Nodding

"Yeah"

"Yeah"

Speaking in rapid fragments

Overreacting a little

Defensive of Bobə

[du] "you"

"Yeah"

① Same words spoken with the same rhythm

57

D

B

"Yeah"

"I know"

"But"

"So...?"

"So"

"Hey, I didn't tell you..."

"Good!"

"They're good"

"Oh, how are they?"

"Oh, that's great."

"Yeah"

70

D

B

Thinking

Attentive Listening

Enthusiastically agreeing

"If..."

"then..."

Agreeing

[dou]

"Yeah"

81

D

B

A comfortable pause

A comfortable pause

Suddenly, very enthusiastic

Curious

"What?"

Smiling

With emphasis, excited

Uninterested

Feigned interest

"Really? Where?"

Thinking Dadav is sincere

"At..."

92

D

B

Feigned enthusiasm

Nodding, making eye contact

Paying attention but not really listening

Loose

Laughing a little

Still thinking Dadav is sincere

Almost cutting Bobav off

Interested

Brighter, good news

Slower

Patently repeating what you were trying to say before you were interrupted

Tentatively, not sure what to say

Confirming what Bobav said

② The same phrase spoken with similar rhythm but different pacing

③ Spoken with the same intonation, rhythm, and attitude.

104

Loose 1-2"

Smiling
A question about the aforementioned person

Surprised

Struggling to remember

"Yeah"

Slightly interruptive
Enthusiastic

"Yeah, I thought so."

[bu]

"Didn't you...?"

113

Loose 3-5"

Wanting to ask about Tatu but nervous to do so

Tentative

Sheepish

At about the same time but not unison

"Sorry"

"Oh"

[dʌ]

"Uh"

Very content and happy to see Dadar

Casual

Quickly Laughing a little

"So..."

"Oh, sorry"

"You first"

"yeah"

Loose

Smiling

125

Hesitant

Deep inhale

Quietly, trying to sound casual

[dʌ]

"Uh"

[tʌ]

[tu]

("Have you talked to Tatu lately?")

Visibly surprised

"Oh"

"I was going to say..."

133

Loose 1-2"

Attentively listening
Watching Boba closely

Thinking

Nervously rambling about the last time you saw Tatu

Waiting for Dadar to say something

[bʌ]

"Uh"

"Yeah"

"I did"

④ Spoken with the same intonation, rhythm and attitude.

144

D

B

Apprehensively giving more details

Something you didn't want to mention

Muttering near the end

Inhale

"So"

Anxiously watching Dadəʊ
Waiting for a reaction

Loose 2-3"

153

D

B

Defensive, trying to act casual
Not wanting Bobə to feel bad

Quickly

"No"

"No"

"It's fine"

"It's fine"

"No"

"It's fine"

Apologetic face
With ith a tone that acknowledges the tension

Ignoring Dadəʊ's protests

"I wasn't going to bring it up..."

"It's just that..."

("You two haven't been talking")

163

D

B

About to say something

Short exhale

Resigned

Inhale

Loose

Trailing off

"I just..."

"It's fine"

"Really"

("I was just wondering.")

Looking at Dadəʊ
Sympathetic and a little bashful

Unconvinced

"Okay"

Loose 3-5"

171

D

B

Awkward pause

Look at Bobə

Notice Nenə

To Nenə

Cut Bobə off at the mention of Tatu
Project across the room

Not wanting Nenə to hear

Awkward pause

"Well..."

[bə] [bə] [tə] tu]

"I was going to tell you that Tatu--"

Startled

⑤ Spoken with the same intonation and attitude and with similar pacing.

⑥ Spoken with the same intonation and rhythm.

Loose 2-3"
208

Frustrated with Nenə's attitude but trying not to show it
Offering a solution that makes light of Nenə's situation

D

"Why don't you just...?"

B

A bit uncomfortable

N

Looking at Dadəʁ

Sharper
Defensive

"I can't."

With a look of befuddlement

Looking off

Inhale

Lightly sarcastic
Unconvinced

"Okay"

Offended

Turning towards Bobə
Changing the subject

"Anyway..."

Loose 2-3"
218

Uncomfortable
Looking off, trying to ignore Nenə

Realizing this must be uncomfortable for Dadəʁ,
but assuming Nenə isn't doing it intentionally

D

B

Bringing up Tatu purposely to annoy Dadəʁ
Suddenly brighter, higher, out of character
Smiling

Thinking of a way to spite Dadəʁ
To Bobə

[ta tu]

"I saw Tatu the other day!"

"Oh"

"Yeah!"

Bragging

("We did this and that...")

Conflicted

230

Look at Bobə Feeling a little betrayed by Bobə

Trying to cut Nenə off
Feigned enthusiasm

"That's great"

Trying not to rub it in for Dadəʁ

"Yeah, we did"

Quickly responding
Overly Enthusiastic

"Cool, that sounds like fun"

Sheepish

"It was"

Smiling
Relishing this

"They mentioned that you hung out with them the other night."

240

Realizing what Bobə's doing but appreciating the effort

Cheering up a little

D

More upbeat, smiling
Changing the subject for Dadəʊ's benefit

To Dadəʊ
Quickly

Retelling Dadəʊ's funny story from earlier
A little more exaggerated than how Dadəʊ told it

Pausing for a reaction from Nenə

B

[da daʊ]
"So Dadəʊ was just telling me a funny story."

"What was it?"

"Oh, yeah!"

N

Lazy
"Oh"

Smiling but not really amused

Same face as before

250

Noticeably confused

D

Looking back and forth at Dadəʊ and Nenə

Laughing at your own joke

Embarassed

B

"And"

Smiling but insincere

Lower
Softer

Abruptly changing the topic
Enthusiastic

N

"That's funny"

"Well I'm excited to see Tatu today."

[ta tu]

259

Loose 1-2"

Shocked

Looking away from both

Upset and closed off

Muttered a bit
nearly cutting Nenə off

Loose 1-2"

D

To Nenə
Inhale

To Dadəʊ
A little quieter

Apologetic

To Dadəʊ
Cutting Bobə off

Insincere
Feigning sympathy

Patronizing

B

"Yeah"

"I was going to tell you--"

"Oh!"

"I'm sorry"

"Is that okay?"

"Are you too still fighting?"

N

"They're still coming right?"

"It's fine"

269

D

B

N

M

Chipper
Intentionally ignoring that
Dadaʔ is clearly upset

"Okay"

Slightly under your breath
Trailing off

"Cause I thought that..."

Chipper

"Okay"

Loose

"I'm glad that..."

Trailing off

Sudden
change
in tone

To Məmə
Genuinely happy

"Hey"

[mɛmə]

Enter smiling and relaxed

Part 4

D

B

N

M

Trying to perk up in front of Məmə

Brighter

[mɛmə]

"Hi Məmə"

Listening to Məmə and Nənə

Looking at Məmə
Amused

Small laugh

"Yeah"

Enthusiastic but low-key
To Nənə

To Bobə and Dadaʔ

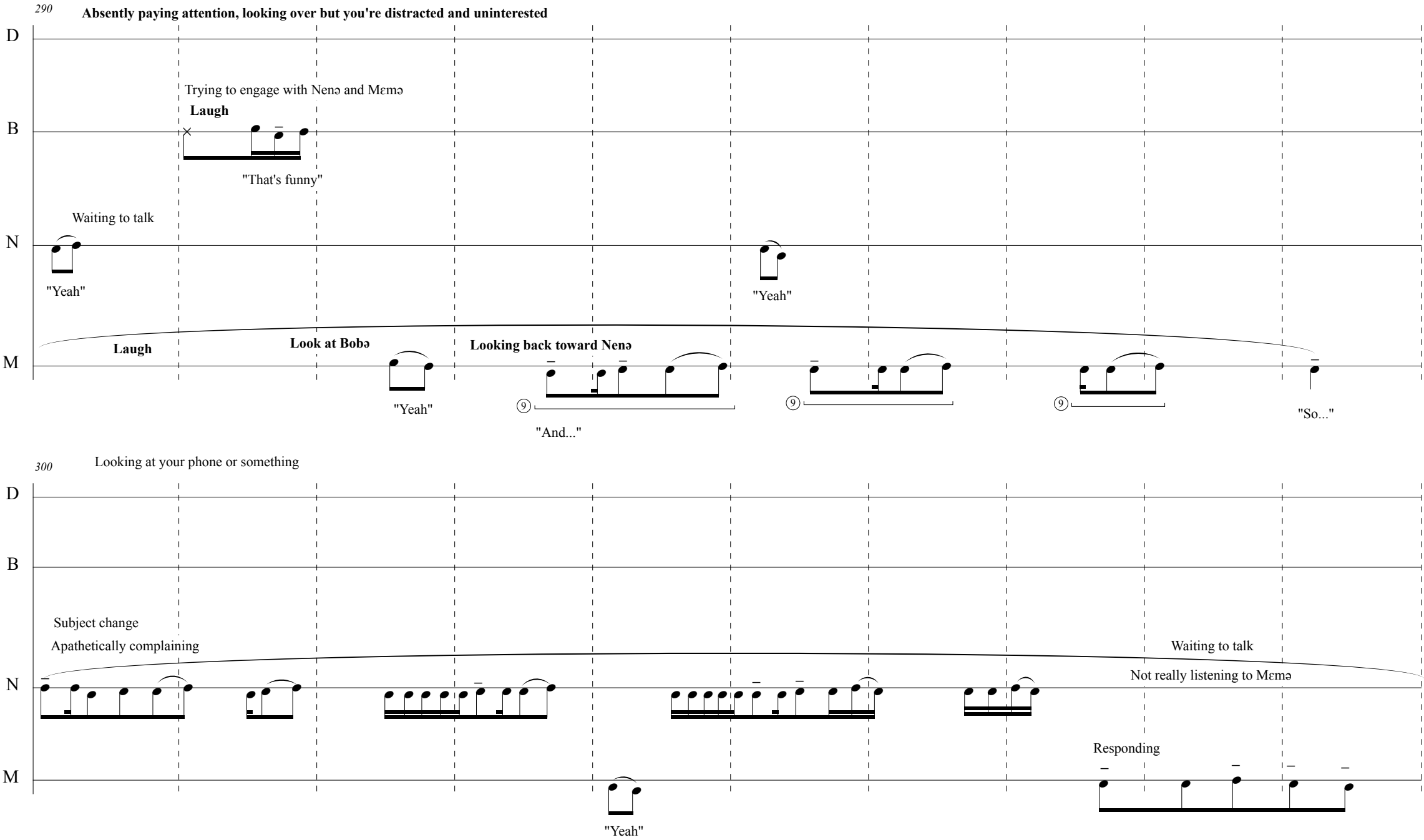
"Hey"

"Hey guys"

To Nənə
Low key but comical

Small laugh

⑧ Spoken with the same intonation, rhythm, and attitude.



⑨ Spoken with similar and intonation and rhythm

310

Roll your eyes when Nenə starts complaining about this again

D

B

N

M

Zoning out a bit because Nenə already told you this

Interruptive Loose

The same thing you complained about to Bobə and Dadəʊ in Scene 2

Still complaining

"And..." [nə]

Unaffected by Nenə's complaining

"Yeah"

323

Trying to be sympathetic
Less enthusiastic than the first time

B

N

M

"I'm sorry"

Look at Bobə Shrug

Lazy

"It's whatever"

Looking back toward Məmə

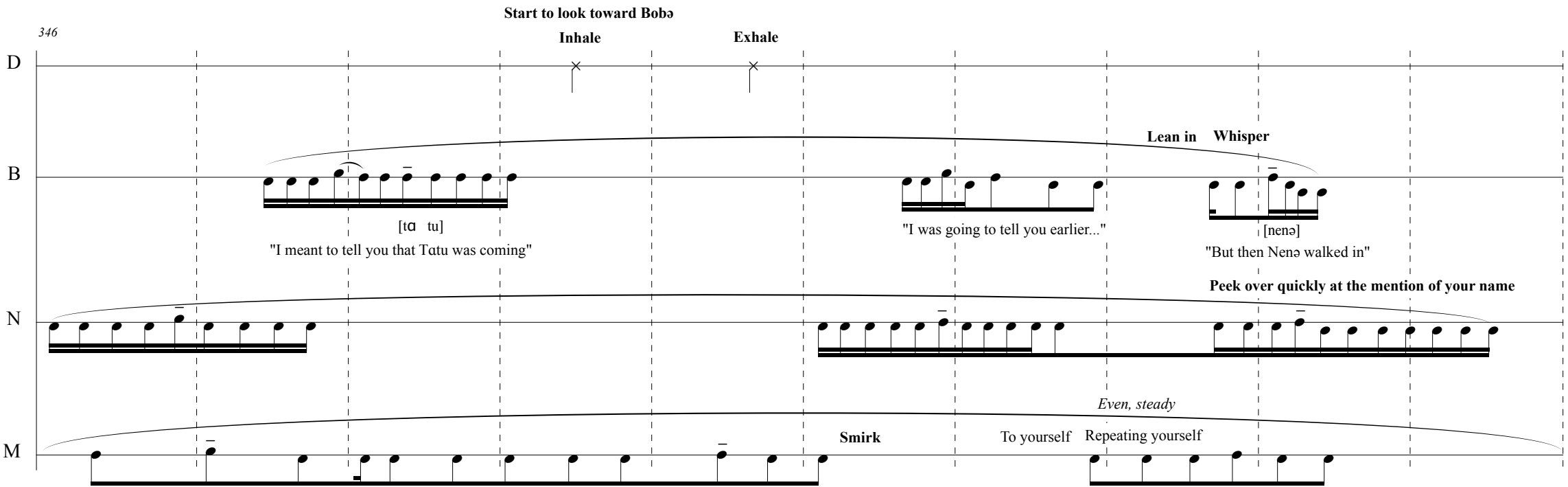
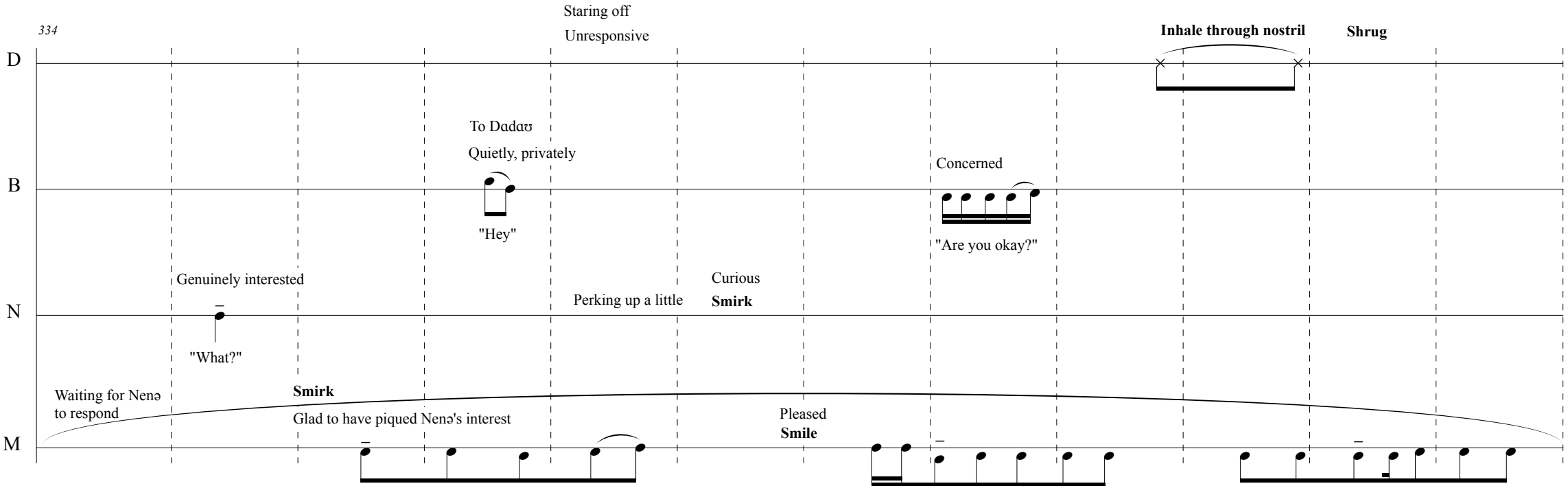
A little joke about Nenə's situation

Laugh

"Well..."

Subject change
Enticing, the start of an interesting story

Looking back toward Dadəʊ



356

D

B

N

M

Concerned about Boba's feelings

Loudly

"No"

Leaning in

Reassuring

Quiet again

[du]

"I'm not mad at you."

Timidly

[bi]

"Are you mad at me?"

Look over at Dada quickly

Turn back to Mema

Repetitive

Lazy

"Yeah"

366

D

Calm

"I just feel blindsided."

[ta tu]

"If I had known Tatu was coming..."

B

N

Apathetically complaining

10

M

Laugh to yourself

Apathetic

11

"Yeah"

11

"Yeah"

11

"Yeah"

⑩ Spoken with the same intonation and attitude, with similar rhythms, and gradually speaking more quickly.

⑪ The same words spoken with the same intonation, and attitude.

376

D

"I wouldn't have come"

Looking away

Sincere, accepting the situation

Thinking

"It's fine"

B

Frown

Genuine

"I'm sorry"

"I should have told you sooner"

N

Look over at Dadax quickly

Eavesdropping

Not listening to Memə

Turn back to Memə

"What?"

M

Looking down

Subject change
Brighter, happier

Thinking Nənə is interested in what you're saying

More excited

"Yeah"

"Well"

"Yeah..."

11

12

386

D

Still looking away

Thinking

Getting ready to leave

Getting up

Notice Tatu

Sit back down

"I think I'm gonna go"

"Yeah"

B

Watching Dadax
A bit dissapointed

Sad

"Are you sure?"

"Okay"

N

Still sort of listening to Dadax and Bobə

Nodding

Watching Dadax

Look at Tatu

M

Laugh

Laugh

T

Enter confidently, smiling

12

⑪The same words spoken with the same intonation and attitude.

⑫Similar words spoken with similar intonation.

Part 5

Score for Part 5 (Measures 401-405):

Measure	D	B	N	M	T
401	Looking away	Look at Tatu	A little excited [ta tu] "Hey Tatu"		
402	Uncomfortable	Smiling but uncomfortable		Look at Tatu	"Hey guys"
403				"Hey, what's up?"	
404					Laugh
405					Laugh

Score for Part 5 (Measures 406-410):

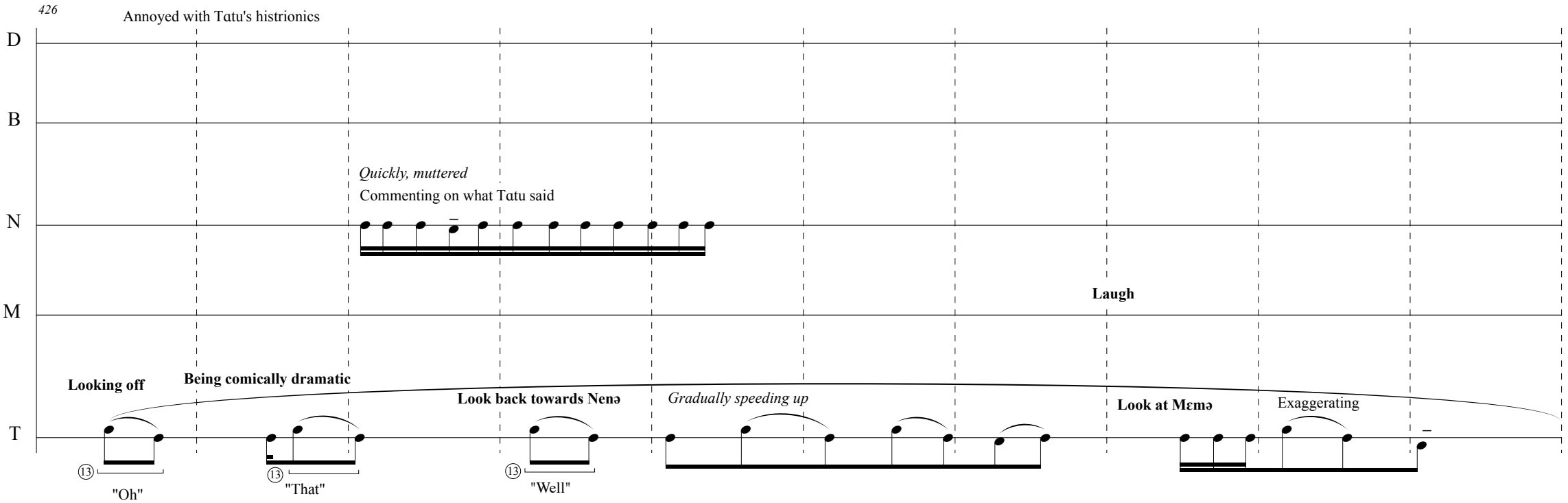
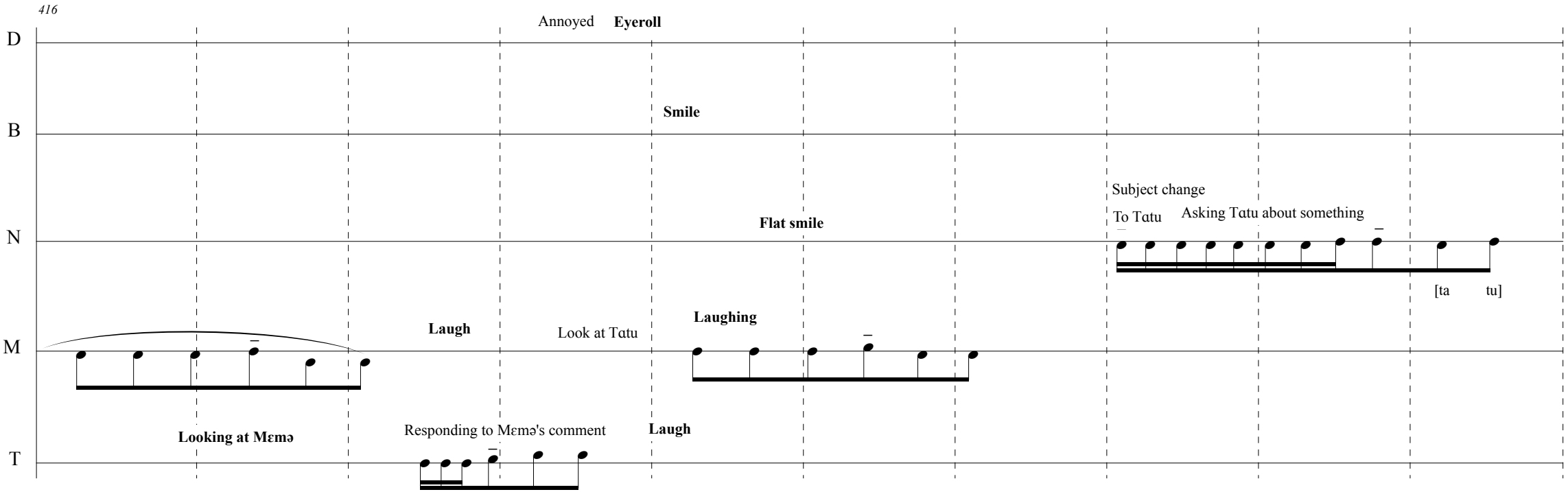
Measure	D	B	N	M	T
406					"Hey, Bobə"
407		"Hi, Tatu"			Ignoring Dadəv
408					To Bobə
409					An inside joke
410					Laugh

Score for Part 5 (Measures 411-415):

Measure	D	B	N	M	T
411	Maybe go on phone	Smile To Tatu			
412		Measured			
413					
414					
415					

Score for Part 5 (Measures 416-420):

Measure	D	B	N	M	T
416					
417					
418					
419					
420					



⑬ Spoken with similar intonation and rhythm

436

D

B

N

M

T

Looking away
Annoyed

Laugh

Smiling

Look at Dadav

Concerned

Flat smile

To yourself

Loose

Muttered a bit

Laugh

Laughing

Smiling

Smiling

And

("So I said...")

("No")

446

D

B

N

M

T

Look back toward Tatu

Smiling

To Tatu

Looking down
To yourself

Snide remark about Tatu
Quietly, privately

Look at Dadav

Look at Dadav

Smiling

Nodding

Nodding

Small Laugh

Proud of yourself

Look at Dadav

To Dadav

Louder

Fake smile

What?

456

Look up at Tatu

Tilt your head as if confused

Flippant

Straight face

Trying to irritate Tatu

D

B

N

M

T

Uncomfortable

Mildly interested

Smirk

Irritated with Dadax but hiding it

An air of superiority
Feigned politeness

"What did you say?"

"You said something"

"No"

"Yes"

"I heard you"

"What did you say?"

Unconvinced

Sarcastic Nodding

"Oh!"

466

Stately
Sarcastically polite

Same snide remark
Higher and more pointed

Mad and showing it

Grimace Nodding

D

B

N

M

T

"I said..."

Bored and annoyed

Confused and slightly amused

Giggle

Uncomfortable
This is exactly what your were afriad of

Politely
Trying to intervene

"Okay, guys..."

Quiet snicker

Eyes wide surprised

Smirk

Pleased with yourself

Passive agresive insult

eye roll

"Okay"

"Okay"

"Okay"

476

Something embarrassing about Tatu

To Nenə

Mad at Nenə for laughing and generally annoyed with them

Ignoring Bobə

Looking off Mocking

Speeding up

Look at Nenə

D

[du] [ne nə]

"and **** you, Nenə"

[nə ...]

[ne]

[nə ...]

B

To Dadāw

Louder

Shocked

Gasp

No one is listening to you

[da daʊ]

N

Smirking

Suddenly mad

Quick turn to Dadāw

Defensive, deeply offended

Biting insult

[nɑɪ]

("At least I...")

M

Laugh

Taken back, still amused

Jaw drop

Amused but trying to intervene

"Okay guys"

T

Shocked

Cringe

Embarrassed

Looking around at the others

To Dadāw

Confident

"Hey!"

486 **Look at Tatu**

D

B

N

M

T

Concerned and trying to intervene
Trying to be heard

Look at Tatu

"Guys, calm down"

Upset
Arms crossed, looking off

Looking down
Shaking your head

Smirking

[tu]
"you"

Disbelief

Gesture toward yourself

Repetitive

Look at Dadav

Sneering

[daɪ]
"I...?"

[daɪ]
"I...?"

495

Look at Tatu
Loose

D

[daɪ]
"I..."

[du]
"for you"

[du]

B

Gradually getting louder...

"Guys"

"Stop"

"Guys"

Loud enough to cut through everyone

Yell
"Stop!"

N

To Dadəʊ

M

T

To Dadəʊ

Abrupt cutoff

Suddenly more angry, shouting, shocked
Reacting

[tu]
"Yeah"

[tu]
"you"

[tu]
"You..."

[tu]
"You..."






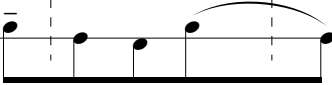
[tu]
"You..."

[tu]
"You..."

[tu]
"You..."

The musical score is written on five staves. The first four staves are labeled D, B, N, and M from top to bottom. The fifth staff is labeled T. The D staff contains a long melodic line with lyrics "[daɪ] 'I...'", "[du] 'for you'", and "[du]". The B staff contains two short phrases: "Guys" and "Stop", followed by "Guys" and "Stop!". The N staff contains the phrase "To Dadəʊ". The M staff is empty. The T staff contains a vocal line with lyrics "Yeah", "you", "You...", "You...", "You...", and "You...". Above the T staff, there are performance instructions: "To Dadəʊ", "Abrupt cutoff", and "Suddenly more angry, shouting, shocked Reacting". A large bracket spans the top of the D and B staves, labeled "Look at Tatu" and "Loose". Another large bracket spans the bottom of the T staff, labeled "To Dadəʊ". Vertical dashed lines divide the score into measures.

Part 6

	Silent		Offended	Look at Tatu		Angry and silent
	Look at Bobə		Raise eyebrows			Looking away
D						
				[ta tu]		
				"It's Tatu..."		
B	Exasperated	A little less loud	Swing		Cutting Dadəʁ and Tatu both off	Talking loudly Exhausted
						
	"Just stop"	"The both of you have got to stop"				"Why do you keep...?"
N	Silent	React silently for the rest of the scene: You're a bit uncomfortable with how emotional Dadəʁ, Bobə, and Tatu are acting. You aren't sympathetic to either side but you are still generally annoyed by Dadəʁ. Look freely at whoever is speaking or being spoken to.				
	Look at Bobə					
M	Silent	React silently for the rest of the scene: You're confused but starting to feel compassion for these people but not to the point of judgement or blame. You're still mildly indifferent.				
	Look at Bobə	Look freely at whoever is speaking or being spoken to. Occasionally look at Nenə to express your confusion.				
T	Silent			To Dadəʁ		
	Look at Bobə					
				[taɪ]		
				"I didn't do anything"		

515

D

B

N

M

T

To Dadəʊ
Sympathetic but tired

"I know..."

[dɑː dɑːʊ]

To Tatu

"And Tatu"

[tɑː tu]

More calm but accusatory

Look at Tatu

Taken off guard a little
You weren't expecting an apology

To Dadəʊ
Cutting Bobə off

Loud

"Fine!"

Sincerely apologetic but hurt

Look at Dadəʊ

"I'm sorry!"

Showing vulnerability
Being honest

"I'm sorry..."

525

D

B

N

M

T

Feeling compassion for Tatu but hiding it.
Trying to look away

Loose 2-3"

Loose

Low, quieter
Defensive but listless

abrupt cutoff

Look at Dadəʊ

Starting to get emotional, vulnerable

Serious and hurt
Direct and clear

("But you shut me out. You didn't talk to me.")

"Why did you shut me out?"

535

Unresponsive
Confused and feeling remorse

Loose 2-3"

Looking away

Silent

Loose 5-7"

D					
B			Slightly dissapointed in Dadar		
N					
M					
T		Quiter Almost pleading 	Looking expectantly at Dadar	Upset by Dadar's silence and obstinance	Shake your head Exhale, huff Getting up to go

"Why?"

545

To Tatu
Concerned

Discouraged
Watching Tatu leave

Loose 5-7"

D					
B					
N			Still miffed at Dadar		Gesture to Nenə that you're uncomfortable/irritated and you're going to leave
M					Acknowledge Nenə and nod in agreement
T	Walking out, hiding your face Dismissing Bobə To All Loudly, urgently 	Overly enthusiastic An obvious facade 		Tatu exits 	

"Well I have to get going"

"It was great seeing everyone"

"Bye"

555

Dejected, unresponsive

Loose 3-5"

D							
B		Looking at Nenə and Məmə		Looking off	Defeated		Watching Dadaʁ
N	To Bobə	Getting up to go	Turning to leave		Nenə exits		
M	"We're gonna go"	Getting up to go To Tatu and Bobə	Smiling Waving		Məmə exits		

"Bye guys"

"Bye"

D		Still looking off		Quick burst of energy Suddenly	Look up at Bobə	Thinking	Deflated	Looking away
B	Flat, tired		Single nod	Getting up to go		Concerned, hopeful	("Nevermind")	Slightly dissapointed

"Are you okay?"

"Yeah"

"Yeah?"

("Nevermind")

574

Loose 7-10"

D		Watch Bobə leave	Looking down/looking off	(Stay onstage in stillness and silent thought for a few moments before exiting)	Dadaʁ exits
B	"See you"	Bobə exits			