

Christopher Preissing

POP:weasel

Vocalizing Flute and Stereo Acousmatic Playback

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*round and round the mulberry bush
the monkey chased the weasel*

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POP GOES THE WEASEL

Half a pound of tuppenny rice,
Half a pound of treacle.
That's the way the money goes,
Pop! goes the weasel.

Up and down the City road,
In and out the Eagle,
That's the way the money goes,
Pop! goes the weasel.

Alternative Verses

A penny for a spool of thread,
A penny for a needle.
That's the way the money goes,
Pop! goes the weasel.

Every night when I go out
The monkey's on the table
Take a stick and knock it off
Pop! goes the weasel

Round and round the mulberry bush
The monkey chased the weasel.
The monkey stopped to pull up his socks
Pop! goes the weasel.

I've no time to plead and pine
I've no time to wheedle
Kiss me quick, and then I'm gone
Pop! goes the weasel.

All around the cobbler's Bench
The monkey chased the weasel.
The monkey thought it all in fun,
Pop! goes the weasel.

With references to pawning (pop) Sunday coats (weasel) and drinking at a local London establishment (the Eagle), the Cockney rhyming slang of *Pop Goes the Weasel* dates to the mid-1800s. The most common American version employs the opening phrase, "All around the mulberry bush". It is often played as a children's singing game.

PERFORMANCE NOTES

POP:weasel is a loose transcription of an improvisation with the acousmatic playback, and should be performed in the character of an improvisation. While the flute player's goal should be to play as close as possible to what is written, a good performance will naturally be wild, breathy, and, as when indicated, jazzy and *ad lib*.

Alternatively, POP:weasel may be performed with percussion substituting for the acousmatic parts.

Notation is proportional with 30 seconds per line as indicated. Vertical dotted lines indicate alignment of the flute and acousmatic parts.

FLUTE NOTES

With regard to intonation, standard notation for quartertones is followed, i.e.:

 $\frac{1}{4}$ tone up $\frac{1}{4}$ tone down $\frac{3}{4}$ tone up

Vocalizations are to be executed as close as possible to that which is written. Sections notated *ad lib*. may be interpreted in a more improvisatory fashion with the given notation as a suggestion. In general, vocalizations are produced with the flute to the lips as if to play. This, coupled with specific fingerings, will give added resonance to the gesture. Vocalizations are written using Spelled pronunciation (English) rather than IPA pronunciation. Specific vocalization key is given below:

UV Unvoiced, i.e., at about 0:03, a whispered "ha" gradually changing to "sh".

IN Ingressive, i.e., at 0:11, gradually changing from "oh" to "ah" to "eye" to "ee".

EX Egressive. Most vocalizations are egressive. This notation is used in order to avoid confusion, i.e., at 2:03.

× Pop sound with lips. With staccato marking, unvoiced; with accent and (kiss), voiced, i.e., create a strong suction with the lips and pop.
pop

Fingerings are given in order that create certain effects, multiphonics, or tunings and should be executed as indicated unless a satisfactory alternative creates the desired effect. Multiphonics (with fingerings) are given with sounding pitches represented as standard-sized note heads, and root notes in parenthesis. Overblown notes do not have alternate fingerings. In these cases sounding tones are represented as standard-sized note heads, with fingered notes in parenthesis.

Other Notation

 Pitch bend. To be achieved in some cases by rolling the flute in or out; in others by use of given fingerings.

× Short vocalized note.


○ Long vocalized note.

† Tongue ram.
(TR)

buzz mpc Buzz into mouthpiece. Lips are placed over mouthpiece and buzzed similar to a trumpet. As above, fingered note is in parenthesis;

or buzz sounding pitch is represented as a standard-sized note head.

cvr mpc Place mouth over mouthpiece and vocalize or blow into mouthpiece as indicated.

 Used with vocalizations. Change the volume and overtone structure corresponding to the graphic shape by opening and changing the shape of the vocal cavity.

The duration is 6:40.

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The musical score is written for Flute and Acoustic guitar. It consists of four systems of music, each with time markers and performance instructions.

System 1 (0:07 - 0:30):

- Flute:** Starts with a *p* pop! followed by a long note with a slur and a *mf* pop! at 0:07. The note is marked with a slur and a *mf* pop! at 0:10. The note continues with a slur and a *f* pop! at 0:17. The note ends with a slur and a *mf* pop! at 0:20. The note continues with a slur and a *mf* pop! at 0:20. The note ends with a slur and a *mf* pop! at 0:30.
- Acous:** Starts with a *p* click, followed by a *mp* scrape at 0:07. The note continues with a *mf* pop! at 0:10. The note continues with a *mf* pop! at 0:17. The note continues with a *mf* pop! at 0:20. The note continues with a *mf* pop! at 0:20. The note continues with a *mf* pop! at 0:30.

System 2 (0:40 - 1:00):

- Flute:** Starts with a *p* pop! at 0:40. The note continues with a *mf* pop! at 0:50. The note continues with a *mf* pop! at 1:00.
- Acous:** Starts with a *mf* pop! at 0:40. The note continues with a *mf* pop! at 0:50. The note continues with a *mf* pop! at 1:00.

System 3 (1:04 - 1:30):

- Flute:** Starts with a *mp* pop! at 1:04. The note continues with a *mf* pop! at 1:10. The note continues with a *f* pop! at 1:14. The note continues with a *sf* pop! at 1:20. The note continues with a *mf* pop! at 1:27. The note continues with a *f* pop! at 1:30.
- Acous:** Starts with a *pp* pop! at 1:04. The note continues with a *pp* pop! at 1:10. The note continues with a *f* pop! at 1:14. The note continues with a *pp* pop! at 1:20. The note continues with a *pp* pop! at 1:27. The note continues with a *f* pop! at 1:30.

System 4 (1:40 - 2:00):

- Flute:** Starts with a *f* pop! at 1:40. The note continues with a *mp* pop! at 1:47. The note continues with a *pp* pop! at 1:50. The note continues with a *mf* pop! at 1:53. The note continues with a *p* pop! at 1:56. The note continues with a *p* pop! at 2:00.
- Acous:** Starts with a *f* pop! at 1:40. The note continues with a *mp* pop! at 1:47. The note continues with a *pp* pop! at 1:50. The note continues with a *mf* pop! at 1:53. The note continues with a *p* pop! at 1:56. The note continues with a *p* pop! at 2:00.

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2:03 IN: oh-ah ss EX buzz mpc
2:08 buzz mpc
2:10 ch ch ch ch sh-ke ch k-sh airy (airy)
2:20 slap_G slap_G
2:30

f over mpc *p* *sfz*
ff ord. *mp* flzg. ord. (flzg.) *f* (flzg.) (flzg.) *mp* *mf* ord. *mp* *f* *sfz* *sfz* *sfz*
snap snap *mf* *mp* *mf*

2:38 3 *sfp* 2:40 *ff* flzg. flzg. flzg. *subp* 2:50 *p* 3:00

mp (rattle) *f* snap

ad lib. 3:10 IN: th th ahoo bz bz th th th IN: awl tha flzg. IN way th th bz bz-bz th th-th th-th-th IN: mwohahoh TR t-t-t-t-b th ch- th IN: ohh th IN: oh -- ah -- eh -- tht
3:20 3:30

mp buzz mpc *mf* buzz mpc buzz mpc *f* buzz buzz TR *f* buzz mpc *sfp* buzz mpc *mp* cover mpc *sfp* *mf* air ord. flzg. buzz mpc blow mpc buzz air buzz buzz (open at sides) *mp* *pp* buzz
(rattle) (rattle)

3:32 lyrical *mf* 3:40 IN: oo-oh IN: goh ad lib. th air th air th 3:47 3:50 ad lib. th-sh- th bz ch ord. flzg. (flzg.) (flzg.) buzz
4:00

over mpc buzz mpc flzg. (flzg.) (flzg.) (TR) (TR) (TR) air *f* *mp* buzz buzz *f* *sfz* *sfz* *mf* buzz

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sh th th-th-th th-th-th-th th-th-th-th-th th th th-tttt sh-th 4:10 4:13 4:18 4:20 4:24 ad lib. 4:30

air mpc buzz mpc *mp* *pp* *mf* air mpc buzz mpc *sfp* *mp* buzz mpc air mpc flzg. *f* *p* *mp* flzg. swing a little *mf* air mpc *f* air mpc *f* flzg. (swing)

4:36 4:40 4:45 4:50 4:54 5:00

flzg. airy flzg. *f* *ff* *p* *mf* *f* flzg. *sfp* buzz mpc *pp* *mp* (buzz) (buzz) *pp* *f* flzg. air

5:05 5:10 5:16 5:20 5:28 5:30

mf (swing) *f* flzg. *ff* *mf* *f* *f* *mp* *f* *p* *f* *pp* *mf* *ff*

5:35 5:40 5:44 5:47 5:50 6:00

sub.*mp* *ff* *mf* *ff* huh tht (buzz) *p* buzz flzg. *mf* *f* TR buzz flzg. airy gha-gha vocal *p* *f* th buzz buzz blow into mpc cover mpc blow over IN oh IN: waaaaay buzz mpc-| cvr mpc TR into mpc buzz

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ad lib.

oah oh th-ch buzz th bz tht cht buzz voiced shuh heh air

6:10 6:15 6:20 6:30

buzz over mpc buzz flzg. tugh buzz FRY: oo-wee k IN: gulp FRY: wee-oh-ah- t-t-t-t-t-t tugh tugh flzg. fff

buzz mpc IN: way buzz buzz mpc cover mpc

air whoa --- ah ---

6:40

(flzg.) fff

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