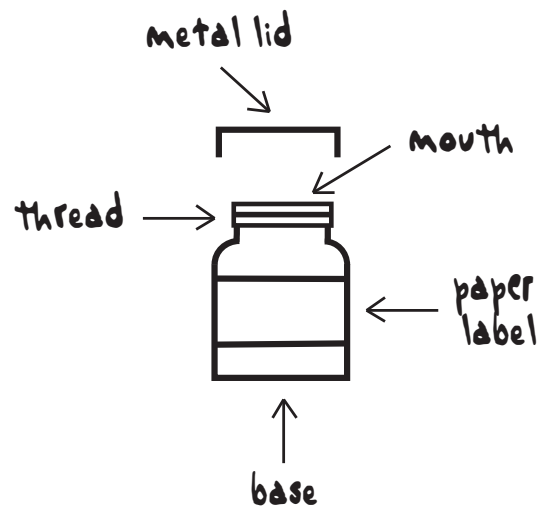


Cecilia Ardito

Anatomy of a jar

(2020)

Antropology of garbage.
Making music with everything around:
discarded objects,
forgotten things.
The world is a sophisticated musical instrument.

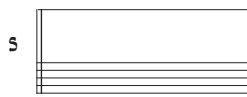
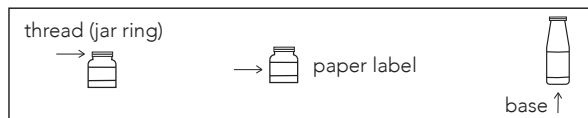


Anatomy of a jar

Specifications



- One empty jar for each member of the choir (tutti), standard glass container for corn, lentils or black beans in Holland, diameter 80mm, height 100mm. Keep the paper label and the metal lid.
- One empty tomato sauce bottle (soloist): diameter 76mm, height 220mm. The solo can be assigned to any member of the choir. The soloist plays and sings the rest of the choir line with the same bottle without switching containers.



upper staff for the jar

lower staff for the voice



percussion clef for unpitched or non specific pitch sounds



gently rub the metal lid on the mouth of the jar with with circular movements. The lid is on horizontal position and upside-down (see the drawing); the effect is a *quasi electronic sound*. Do not make extra sounds when placing the lid on the jar.



fingernails tremolo on thread (jar ring)



slap on thread (jar ring) with one fingernail



+ sordino
0 senza sordino



sing quickly in and out of the jar: *wah wah effect*



gradual change

[m] bocca chiusa

[sh] white noise

∇ sing lowest note possible

free pitch: sing a note ad libitum, independently from the choir line.

free tempo: follow the score in your own tempo, independently from the choir line.

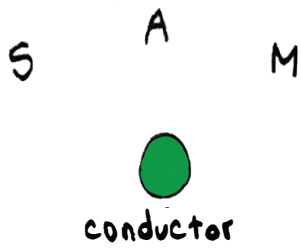
ppp (but audible): in the threshold of hearing but audible for the audience.

Spoken text: select any fragment of text from the label of your jar and write it down on your score when indicated. Repeat the text quickly inside the jar (mute) during the specified length of time. The text doesn't need to be understood. Even very soft, the text is not whispered: it uses the vocal chords and not only air.

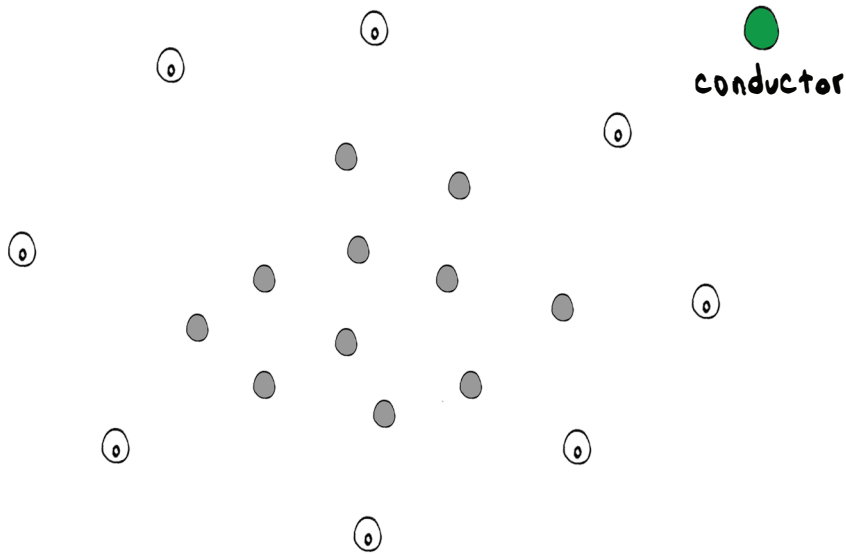
You can find a video demonstration of the extended techniques used in this piece in <https://vimeo.com/490379790> or <https://vimeo.com/user105386974> under Cecilia Arditto: musical objects. Audio guide reference for the piece and the parts can be found at: <https://dutchchoirmusicnow.nl>. Changes in pitch (microtones, quartertones) in measures 1/10 are due to the use of the mute and the interference with other voices. Keep the written tuning as stable as you can. If you have further questions or personal ideas, please send me an email: ceciarditto@gmail.com

CHOIR SET-UP

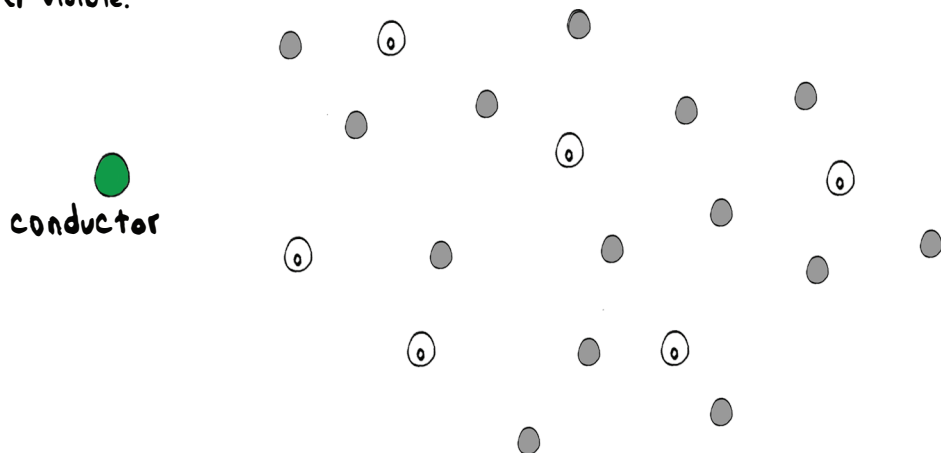
1. Traditional set-up



2. Choir in circle around the audience
conductor visible,
(the conductor could be in a
higher spot like a church pulpit)



3. Choir spread out around the space
mixed with the audience;
conductor visible.



4. Check the acoustics of the hall
and create your own set-up.

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fingernail tremolo

Hand icon pointing to jar

S: fingernail tremolo, ppp (but audible), [sh]

M: fingernail tremolo, ppp (but audible), [sh]

A: air sound - flat, ppp, [sh]



30

slap thread of glass with one fingernail - free tempo

Mp

mp

mp

mf

solo

tap with finger - metrical



40

sing any note in the middle range (individual pitch)

choose a text from the jar label and say it into the jar for 1 bar

o sing a different note

come prima

S: [m] ppp, gliss., [your text here], [m], gliss., [your text here]

M: [m] ppp, gliss., [your text here], [m], gliss., [your text here]

A: air sound - flat, [sh], ppp, [sh]

47 **3**

S
[sh] ppp
[your text here] [sh]
[your text here] [sh]
[your text here] [sh]

M
[sh] ppp
[your text here] [sh]
[your text here] [sh]
[your text here] [sh]

A
as low as possible (individual pitch) semitone oscillation
[m] ppp

53

rub paper with nails

S
Come prima ppp
[your text here] [sh-sh] mp
[sh-sh-sh] sempre [sh]

M
rub paper with nails ppp
[sh-sh-sh] mp
sempre [sh]

A
rub paper with nails ppp
[sh] [sh] sempre [sh] mp

61

solo
Come prima
duration ca. 4"

S
[sh] [sh] sempre [sh] mp
silenzio subito

M
[sh] [sh] sempre [sh] mp
silenzio subito

A
[sh] [sh] sempre [sh] mp
silenzio subito