

MEGALITH

BY AUSTIN ENGELHARDT



MEGALITH

FOR FIVE VOICES

BY AUSTIN ENGELHARDT

DURATION: ABOUT 8 MINUTES

2023

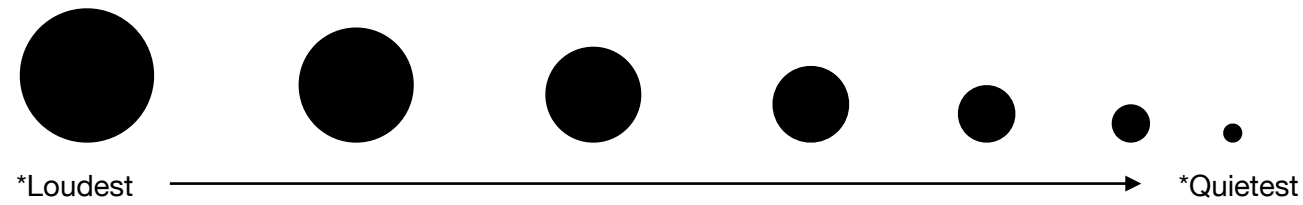
About the piece:

-Megalith is written for five vocalists of any voice type. The goal of the work is for all performers to focus on interaction with each other and to become a single combinatorial voice. The more the performers pay attention to each other and how each member enters, shapes their vocal timbre, and defines their note choices, the more successful the performance will be.

Performance notes:

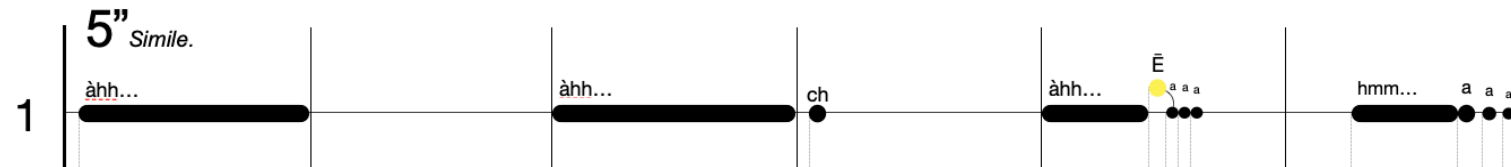
Dynamic:

-Dynamic level in the piece is notated proportionally through size. The larger a vocalization is portrayed, the louder it is. Similarly, the smaller the vocalization is, the quieter it is. Dynamics should not go so loud that it becomes a shout, however, a good strong sound is suggested for a maximum volume.



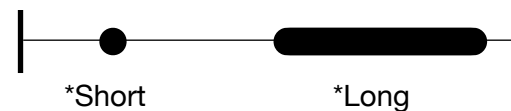
Time:

-Time in the piece is indicated in seconds at the top of the page. Once indicated, each "measure" should last that amount of time until a change is indicated.



*All sections should last 5 seconds until the next time change.

-Duration in the piece is notated proportionally through length, the longer a sound is notated, the longer the pitch should be sustained.



-Dotted vertical lines indicated alignment of the players. Performers connected by these lines should come in simultaneously, striving to sound as one voice.



Pitch:

-Specific pitch is not defined in this work. Instead, each performer should choose a pitch at random at the beginning of the work. The pitch chosen should be in a comfortable range and allow the vocalist room to sing both higher and lower. This pitch will serve as an anchor point throughout the work. These pitches should not be predetermined before the performance of the piece.

-Pitch contour is indicated by a single line staff. When a vocalization is centered on the line, it indicates a continuation or a return to the pitch initially sung at the start of the piece. When the pitch indication moves upward, so too should the pitch being vocalized rise higher in relation to the initially indicated pitch. As the pitch indication moves lower, so too should the pitch being vocalized fall lower in relation to the initially indicated pitch.



*Pitch should return to originally sung note.



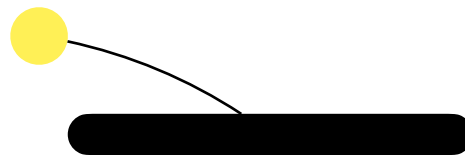
*Pitch should rise from the originally sung note.



*Pitch should lower from the originally sung note.

-When pitch is raised or lowered from the anchoring pitch the distance between the intervals is left to the discretion of the performers. The performer is encouraged to explore different interpretations of the distance.

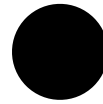
-Lines connecting two notes indicate phrasing as a slur would.



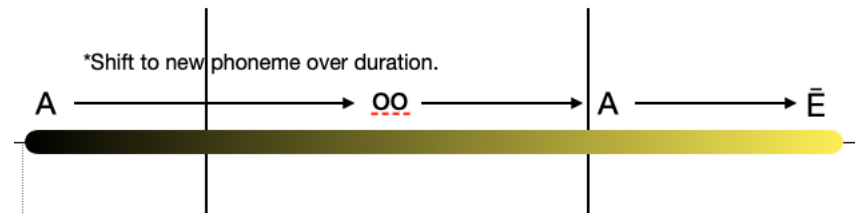
Phonemes:

-This piece does not use text, instead, vocalizations are expressed through written phonemes. These phonemes are written above each notated sound.

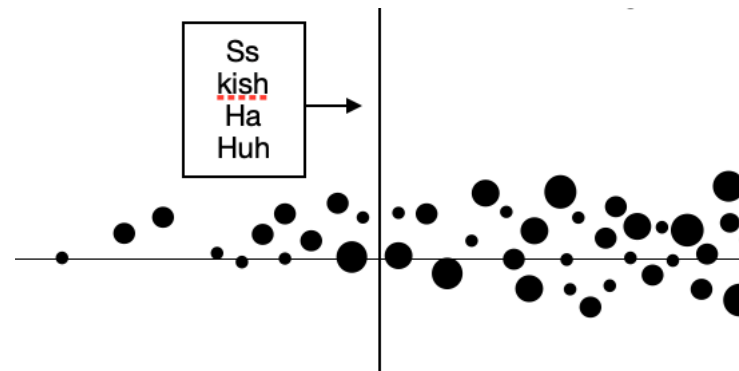
Huh



-When one phoneme is supposed to transition into another and arrow will appear linking the two. When this is notated the performer should gradually transition from one phoneme to the other without breaking the vocalization.



-In higher density areas of the music, boxes with a few phonemes will appear indicating that the performer can freely move between them until the next single phoneme is indicated.



Color:

-Color is employed in the notation of the piece to indicated timbral change.

-Four colors are used in the work; Black, Red, Yellow, and Blue.

- -Black indicates that the performer should sing in their most comfortable and natural vocal style. It is equivalent to normale.
- -Red indicates a more abrasive and aggressive vocal timbre.
- -Yellow indicates a shift to a brighter, more piercing vocal timbre.
- -Blue indicates that the vocalist should emphasize the noisier aspects of the phoneme or vocal sound, placing less emphasis on pitch.

-Gradients between two or three colors are also employed throughout the work. When indicated, the vocalist should gradually shift between the two timbral ideas without breaking the vocal line.

Normale to more noised based



Normale to more aggressive

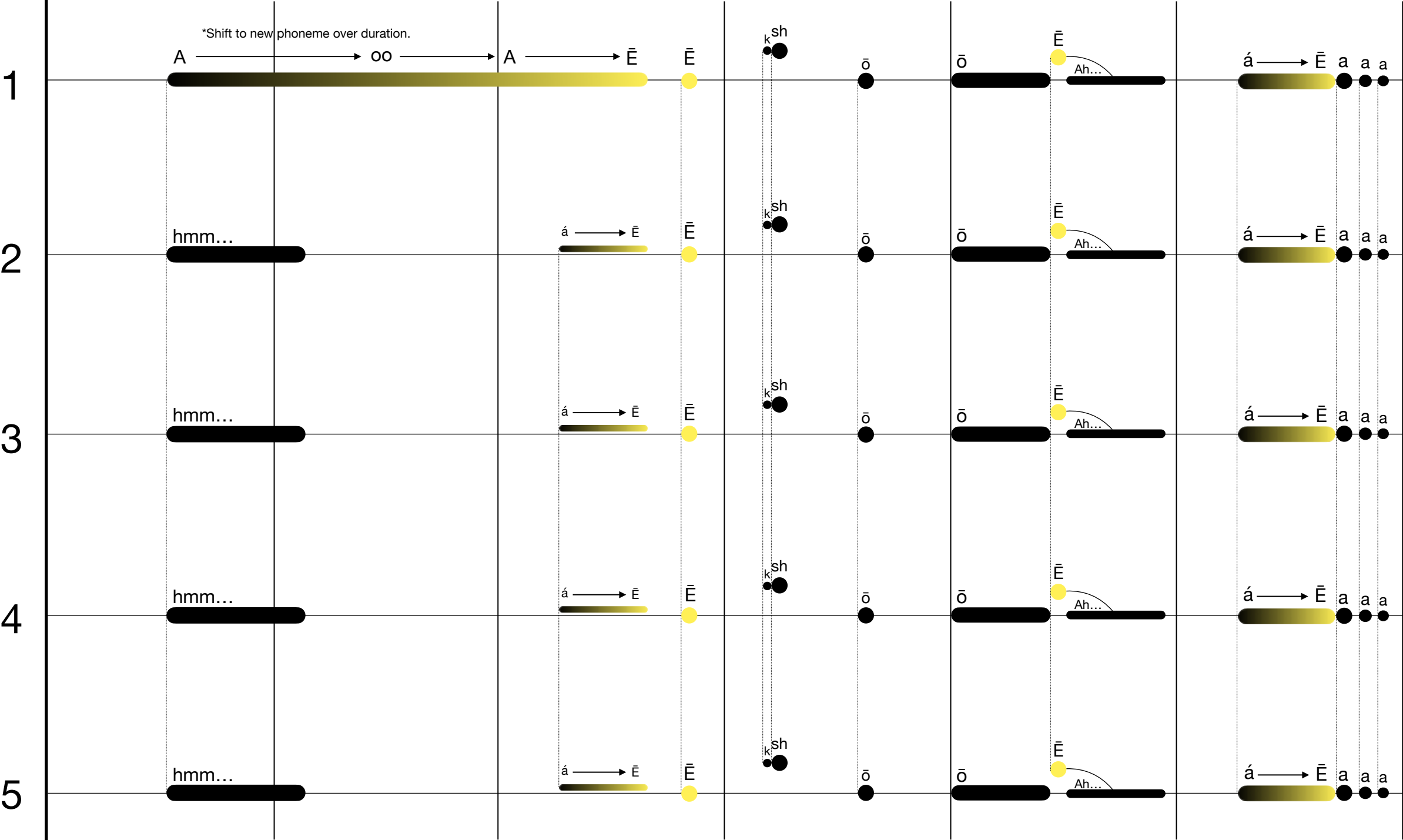


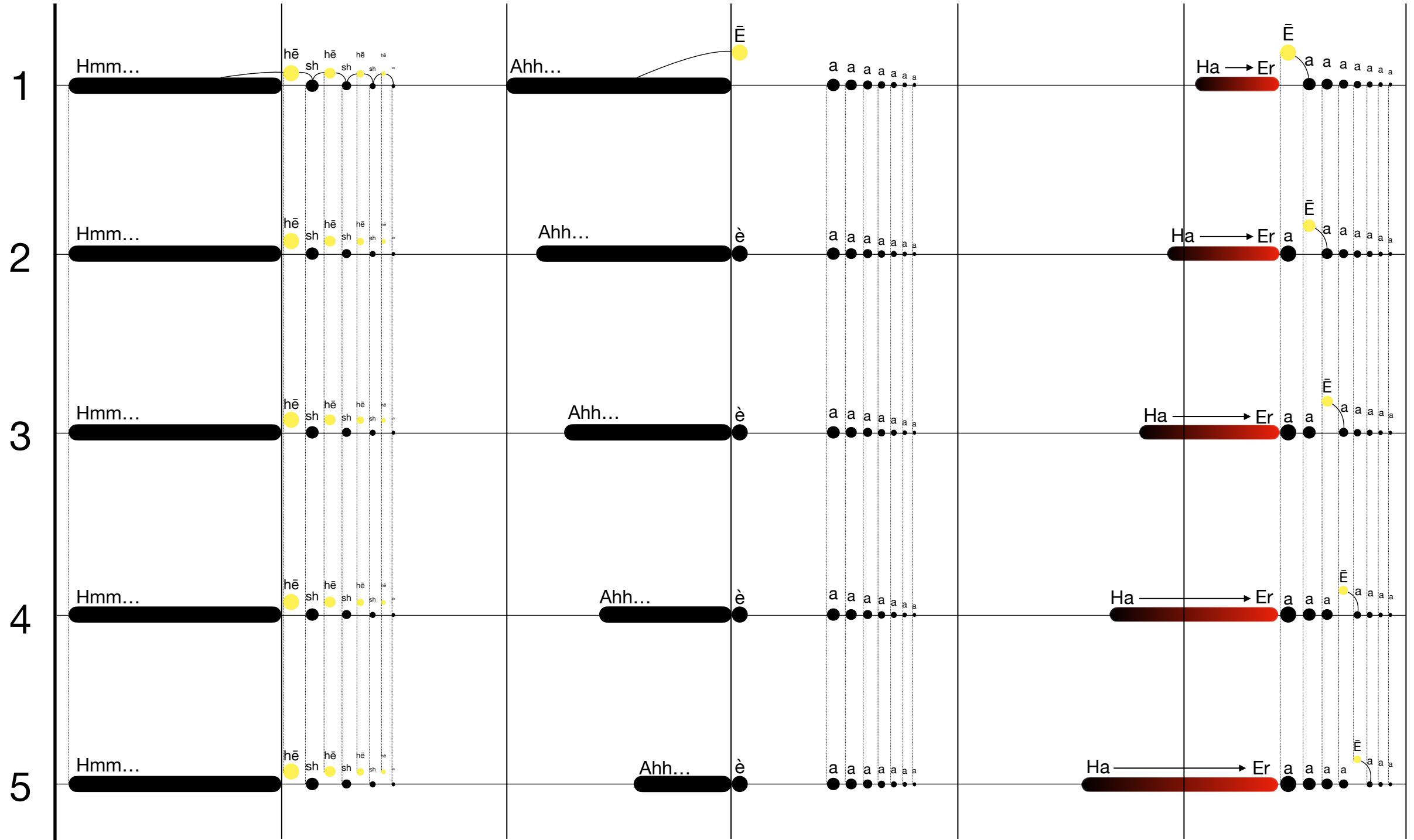
Normale to brighter

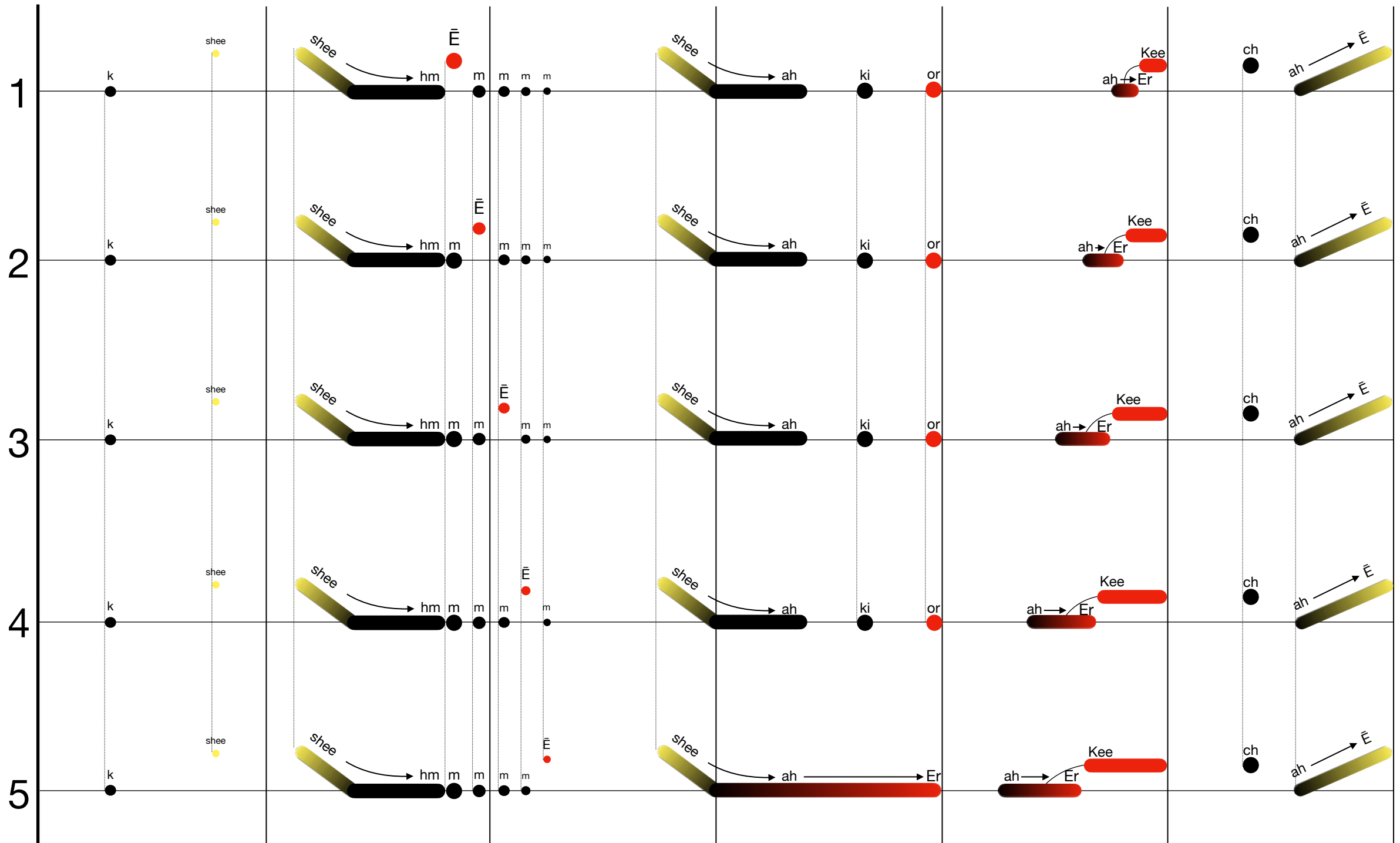


5" *Simile.*

1	àhh...	àhh...	ch	àhh... Ẽ a a a	hmm... a a a
2	àhh...	àhh...	ch	àhh... Ẽ a a a	hmm... a a a
3	àhh...	àhh...	ch	àhh... Ẽ a a a	hmm... a a a
4	àhh...	àhh...	ch	àhh... Ẽ a a a	hmm... a a a
5	àhh...	àhh...	ch	àhh... Ẽ a a a	hmm... a a a







3.5" *Simile.*

