

Constantin Basica

Knot an Opera!

for three sopranos, baritone, pianist,
electronics, and three-channel video

2016

KNOT AN OPERA!



CHALLENGE ACCEPTED

Dedicated to my favorite (and only) brother, Teodor.

Program Notes

OPERA? OPERA WHAT? WHAT IS THIS? IS THIS OPERA? — ~~This opera~~ This work ~~knots~~ binds operatic practices with elements from old and new media (e.g., TV, YouTube) into a chain of preposterous ludicrous events episodes. Disparate pieces with of text— original or appropriated quoted—generate symbols characters and situations on the border between the mundane and the absurd. #PostOpera #KnowYourMeme #FunnyCats

Special thanks to Teodor Basica and Simona Fitcal for all their support in the making of this work.

Text, music, audio-video, and stage direction (mostly) by Constantin Basica, with the following exceptions:

Sketch 4: These Potatoes

Text co-written with Teodor Basica

Lyrics by Teodor Basica

Sketch 5: Chatbots

Lyrics by Teodor Basica (translated from Romanian with Google Translate)

Postlude

Text enhanced by Jonathan Nussman

In addition, pieces of text, video, and/or audio have been extracted and edited from the following sources:

Sketch 1: Opera News

Text: Fryer, Paul (ed.). *The Business of Opera: Opera, Advertising and the Return to Popular Culture*. in “Opera in the Media Age: Essays on Art, Technology and Popular Culture”. McFarland & Company, Inc., Publishers. 2014

Video: Bud Light

Video: Bud Light Opera Commercial

<https://www.youtube.com/watch?v=WgxRg3pnBWo>

Sketch 2: Soprano Light

Video: Laura Bretan: 13-Year-Old Opera Singer Gets the Golden Buzzer - America's Got Talent 2016 Auditions:

<https://www.youtube.com/watch?v=xCoxGV7j71c>

YouTube reaction videos to Laura Bretan's performances at America's Got Talent:

<https://www.youtube.com/watch?v=XSOOqfHyiNI>

<https://www.youtube.com/watch?v=ErUpwhteaTo>

<https://www.youtube.com/watch?v=tBPFiUr7AY>

<https://www.youtube.com/watch?v=wkocw2a3FkM>

<https://www.youtube.com/watch?v=phpBJMcQaP8>

<https://www.youtube.com/watch?v=jypUxhdGAEM>

<https://www.youtube.com/watch?v=1tjkyIt6czk>

Interlude: A ViRaI Experience

Text: Yosemitebear Mountain Double Rainbow 1-8-10

<https://www.youtube.com/watch?v=OQSNhk5ICTI>

Sketch 3: Table Manners

Audio: Dinner Party

<https://archive.org/details/DinnerPa1945>

Video: Cat Table Manners

Video: Cat Birthday Party - Cats Video

<https://www.youtube.com/watch?v=REUvS4TrWyk>

Interlude: A Random Word Generator

Lyrics: "Random word generator" by James Padolsey

<http://james.padolsey.com/javascript/random-word-generator> (JavaScript)

Persons

Coloratura Soprano (ColSop)

Lyric Soprano (LyrSop)

Mezzo-Soprano (MezSop)

Baritone (Bar)

Pianist/Performer (Per)

+2 non-professional dancers for *Meema*

+1 technician to control the A/V

Technical Requirements

HARDWARE

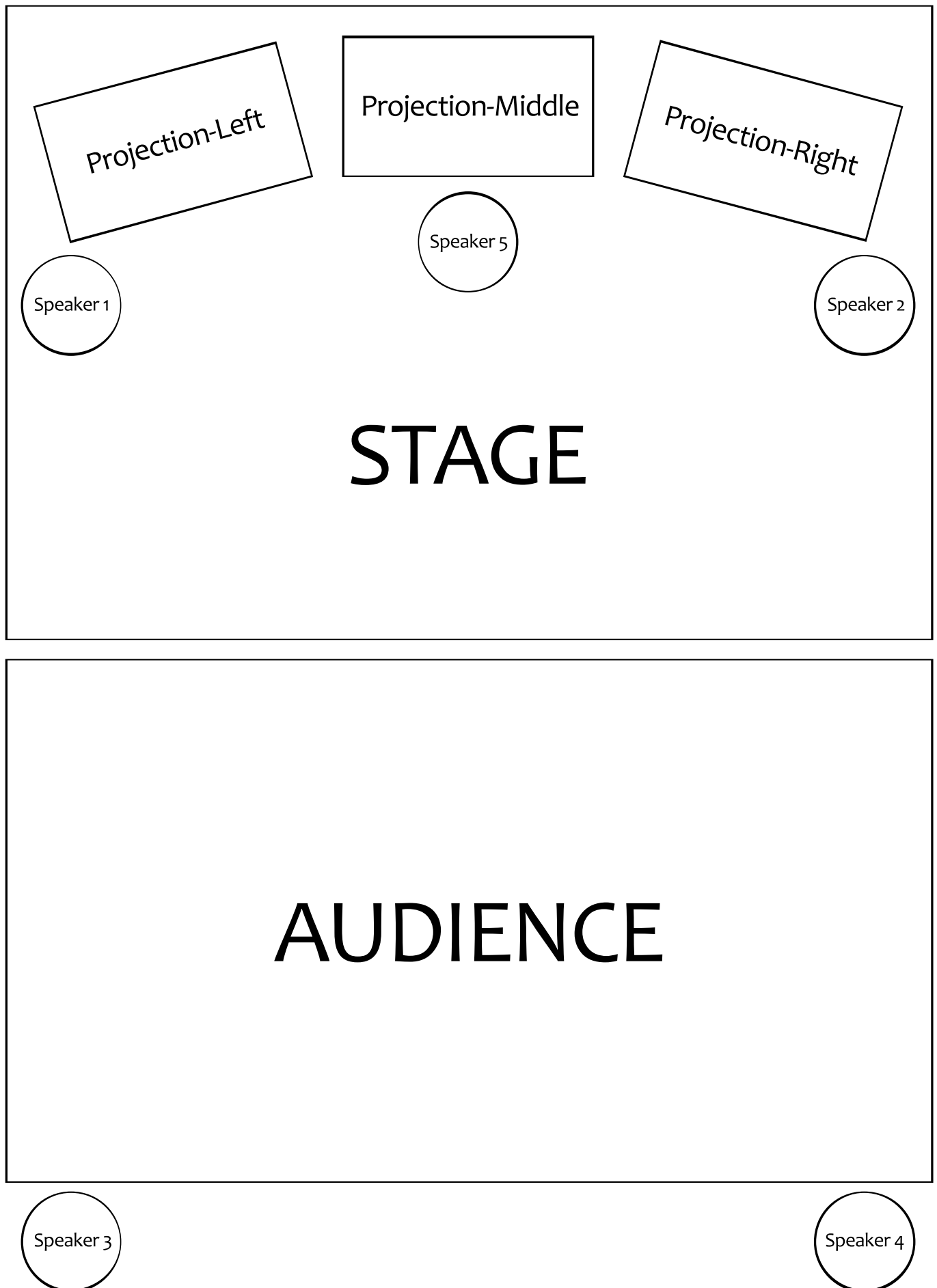
- 🔊 1 computer (for video) with 3 video outputs OR 3 computers connected in a network
- 🔊 1 computer (for audio)
- 🔊 2 small computers on stage
- 🔊 1 audio interface with stereo output (or 5-channel output for extended version)
- 🔊 4 wireless headset microphones
- 🔊 1 mixer with minimum
- 🔊 2 or 5 PA speakers
- 🔊 1 speaker for the MIDI keyboard
- 🔊 3 projectors (preferably 1080p resolution)
- 🔊 3 projection screens (16:9 format)
- 🔊 3 webcams (1080p resolution), one of them mounted on a vintage video/film camera
- 🔊 3 computer monitors (on stage)
- 🔊 1 MIDI keyboard (88-key) + stand
- 🔊 1 Ethernet router with minimum 4 ports
- 🔊 cables and cable extensions

SOFTWARE

- 🔊 Cycling '74 Max installed on video computer(s)
- 🔊 Ableton Live installed on audio computer
- 🔊 Max Patches, Live Set, audio and video files (email@constantinbasica.com)

Stage Requirements

- 🔊 1 piano
- 🔊 1 medium table
- 🔊 1 conductor's baton
- 🔊 1 VR headset (with semi-transparent lid, so the baritone can see through it)
- 🔊 1 vintage film or video camera (does not have to function)
- 🔊 vintage tableware
- 🔊 1 wine bottle filled with red juice
- 🔊 olives
- 🔊 1 large table
- 🔊 5 chairs
- 🔊 1 pink birthday cone (ideally with a Hello Kitty image)
- 🔊 potatoes (raw, frozen, cooked, fries, tater tots, mashed, etc.)
- 🔊 1 milkshake (from a famous brand)
- 🔊 1 smartphone
- 🔊 1 sofa (3 seats) + 1 armchair
- 🔊 1 panel with numbered slots
- 🔊 1 replica of Oscar statuette
- 🔊 5 handmade masks with faces from one (or more) widely-known soap opera(s)
- 🔊 1 bar stool + 1 water bottle + 1 towel
- 🔊 1 cheap microphone (no cable)



Customizations

- 📌 *Interlude 1: A Vocal Warmup*
The "past" and "future" versions of ColSop must be recorded (audio and video) and edited before the show.
- 📌 *Sketch 5: Chatbots*
Capture facial expressions with a 3D modelling software (Faceshift or similar) and send it to the composer.
- 📌 *Video 3: Posthuman*
Send composer a photo from a stage rehearsal of *Meema*, which will become the YouTube thumbnail.
- 📌 *Sketch 6: Meema*
Each performer chooses a fake name and sends it to the composer along with a few lines about something they imagine would have done if not become musicians. The composer prepares a short introduction for each performer.
- 📌 *Sketch 7: Opera Band*
Design five handmade masks with faces from one (or more) widely-known soap opera(s), to be worn by the five musicians.
- 📌 *Postlude*
Send composer a few insights about the venue and/or its surroundings, people, etc., so he can come up with a few awkward opening jokes about local particularities.

Please feel free to contact the composer regarding any questions, issues, or suggestions: email@constantinbasica.com

Audio files for practice are available here:
stanford.box.com/v/knot-an-opera

Documentation of the first production is available here:
knot-an-opera.constantinbasica.com

TIMELINE

PAGE	SCENE	PROTAGONISTS
	Dedication + Intro Logo	audio video
1	Prelude	audio video
2/3	Interlude 1: A Vocal Warmup	ColSop audio video
8/9	Sketch 1: Opera News	MezSop Bar Per audio video supertitles
12	Video 1: Bud Light	audio video supertitles
13/14	Sketch 2: Soprano Light	MezSop audio video
15	Interlude 2: A ViRaI Experience	Bar
16	Sketch 3: Table Manners	ColSop LyrSop MezSop Bar Per audio video
20	Video 2: Cat Table Manners (Intermission)	ColSop LyrSop MezSop Bar Per audio video
21/23	Sketch 4: These Potatoes	ColSop LyrSop MezSop Bar Per supertitles
32/33	Interlude 3: A Random Word Generator	LyrSop Per video
42/44	Sketch 5: Chatbots	LyrSop Bar Per video supertitles
45	Video 3: Posthuman	audio video
46/47	Sketch 6: Meema	ColSop LyrSop MezSop Bar Per audio supertitles
52	Interlude 4: An Acceptance Speech	MezSop
53/54	Sketch 7: Opera Band	ColSop LyrSop MezSop Bar Per audio video
59	Postlude (after applause)	Bar audio
	Outro Logo	audio video

Dedication + Intro Logo

Prelude

Blackout (only the three projections are visible).

Interlude 1

A Vocal Warmup

Preproduction

The "past" and "future" versions of ColSop must be recorded (audio and video) and edited before the show.

Make sure that she is dressed exactly the same as in the following performance, wearing the same makeup and clothing/accessories, and having the same hair style. Also make sure the hand gestures match each of the three vocal exercises.

Use the Max patch to show her the visual metronome during recording.

The background should be completely black. Frame ColSop so that the resulting videos will retain a life-size image of her, while fitting on the two projection screens.

Staging

ColSop should be in the middle of the stage with her past version on Projection-Left and future version on Projection-Right.

Nobody else should be visible (namely MezSop and Bar for the next Sketch).

Tech

A computer screen is placed in the middle of the stage, facing the soprano, so she can see the visual metronome with the corner of her eye.

Interlude 1

A Vocal Warmup

Choose your own dynamics, but don't deviate from the given tempo.
Assign a specific hand gesture for each of the three vocal exercises and repeat it.
This score has to be memorized.

$\text{♩} = 60$

Coloratura
Soprano



ColSop



ColSop



ColSop



ColSop



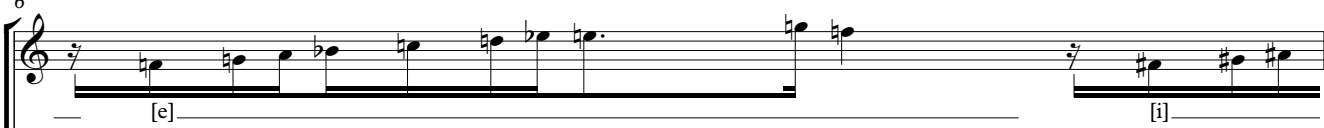
Playback starts on Projection-Left

Past
ColSop




6

ColSop



[e]

Past ColSop



m[a] m[e] m[i] m[o] m[u] m[a] m[e] m[i] m[o] m[u] m[a] m[e] m[i] m[o] m[u] m[a] m[e] m[i] m[o] m[u] m[a] m[e] m[i] m[o] m[u]

7

ColSop



[o]


Past ColSop



m[a] m[e] m[i] m[o] m[u] m[a] m[e] m[i] m[o] m[u] m[a] m[e] m[i] m[o] m[u] m[a] m[e] m[i] m[o] m[u] m[a] m[e] m[i] m[o] m[u] m[a] m[e] m[i] m[o] m[u]


8

ColSop



[u]

Past ColSop




m[a] m[e] m[i] m[o] m[u] m[a] m[e] m[i] m[o] m[u] m[a] m[e] m[i] m[o] m[u] m[a] m[e] m[i] m[o] m[u] m[a] m[e] m[i] m[o] m[u] m[a] m[e] m[i] m[o] m[u]

9


Future ColSop

Playback starts on Projection-Right




[a] [e] [i]

ColSop



b c d f g h j k l m n p

Past ColSop



[a]

10

Future ColSop

ColSop

Past ColSop

[o] [u] [a]

q r s t v dou - ble u x y z

[e] [i]

11

Future ColSop

ColSop

Past ColSop

[e] [i] [o]

b c d f g h j k l m n p q r s t v dou - ble u x

[o]

12

Future ColSop

ColSop

Past ColSop

[u] [a]

y z b c d f g h j k

[u]

13

Future ColSop

ColSop

Past ColSop

[e] [i] [o]

l m n p q r s t v dou - ble u x y z

b c d f g h j k l m n p

14

Future ColSop

ColSop

Past ColSop

q r s t v dou - ble u x y z

15

Future ColSop

ColSop

Past ColSop

b c d f g h j k l m n p q r s t v dou - ble u x

16

Future ColSop

ColSop

Past ColSop

y z b c d f g h j k

17

Future ColSop

ColSop

Past ColSop

l m n p q r s t v dou - ble u x y z

Future ColSop

ColSop

Past ColSop

18

[a] [e] [i]

[a] [e] [i]

[a] [e]

Future ColSop

ColSop

Past ColSop

19

20

21

Leave the stage to your the left (stage left)

[o] [u]

[o] [u]

[i] [o] [u]

[illegible]

21

Future ColSop

ColSop

Past ColSop

Leave the stage to your the left
(stage left)

Video with Opera News starts
on Projection-Middle.
(video fades out)

[i] [o] [u]

Opera News

Staging

- 🪑 1 medium table
- 🪑 1 conductor's baton

MezSop and Bar sit at a table (covered with a cloth to hide legs) dressed as news anchors. They read the score from either two laptops or two tablets. They should be present at the table before the Sketch begins.

Per is seated in the first row of the audience before the show begins. S/he stands up after the "Opera News" jingle and conducts the orchestral samples from that position.

Sketch 1

Opera News

9

MezSop: Good evening! We interrupt this program to bring you a special report about The Business of Opera.

Bar: Opera... Advertising... and the Return to Popular Culture.

like a news anchor

suddenly dramatic, molto vibrato

$\text{♩} = 50$

continue like a news anchor

Mezzo Soprano

During the first decade of the twenty-first century it appeared that the popularity of o - pe - ra was, once again, on the decline.

f

like a news anchor

suddenly machiavellian, slightly smiling

$\text{♩} = 90$ **rall.**

p **mf** **mp**

Baritone

In many places this was marked by a significant reduction in fun - ding, _____

continue like a news anchor

$\text{♩} = 110$

like Backstreet Boys

mf

MezSop

Bar

closure of several opera companies, while others introduced major cost-saving measures, po - pu - lar works _____ and revivals dominated the repertoire of most large-scale companies.

like Elvis Presley

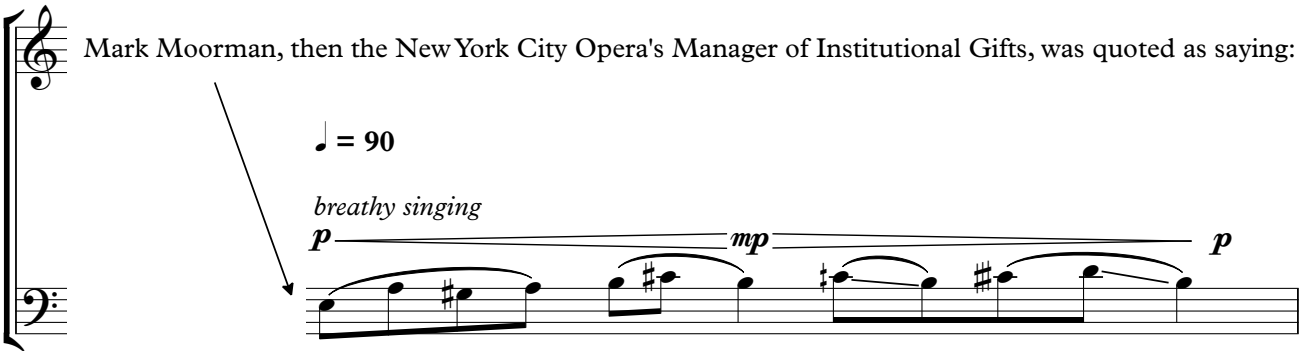
$\text{♩} = 150$

f

MezSop

While the average age of opera attendees reached the mid fif-ties, and the youth mar - ket—dominated by the download and social media culture—appeared to show no interest whatsoever in the art-form, _____>

Bar

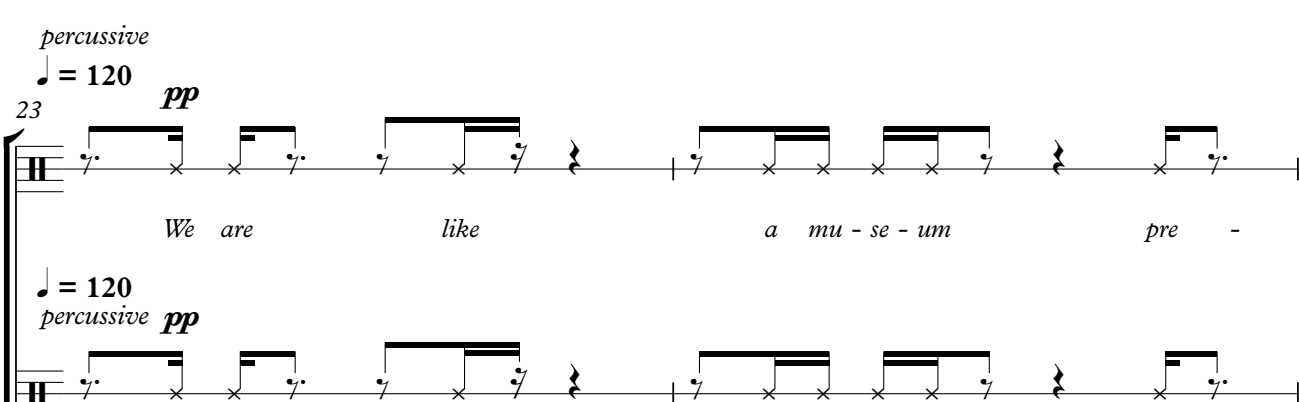
MezSop  Mark Moorman, then the New York City Opera's Manager of Institutional Gifts, was quoted as saying:

$\text{♩} = 90$

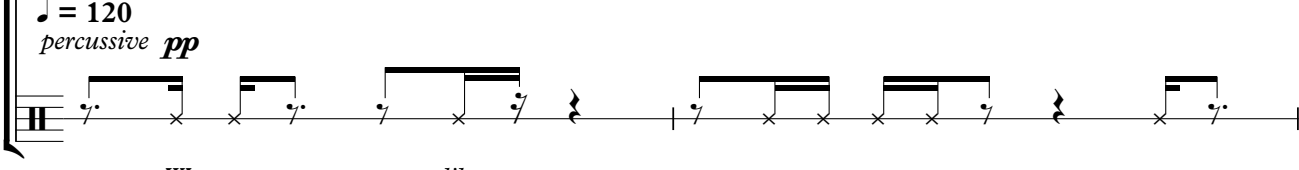
breathy singing

p *mp* *p*

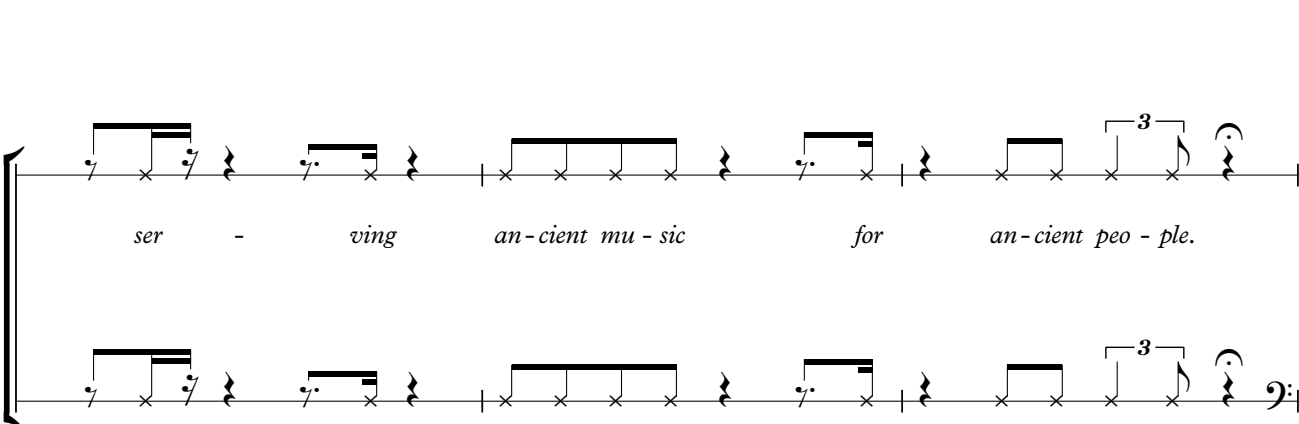
Mark _____ Moor - man Mark _____ Moor - man

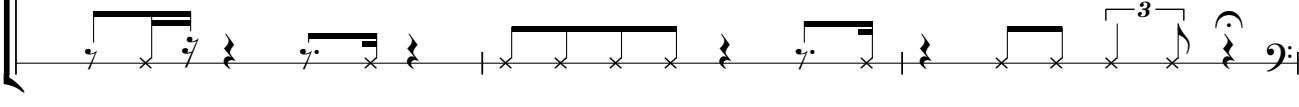
MezSop  *percussive* $\text{♩} = 120$ *pp*

We are like a mu - se - um pre -

Bar  *percussive* $\text{♩} = 120$ *pp*

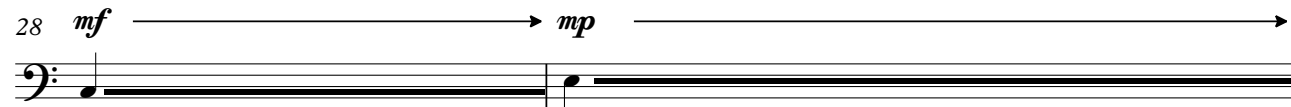
We are like a mu - se - um pre -

MezSop  ser - ving an - cient mu - sic for an - cient peo - ple.

Bar  ser - ving an - cient mu - sic for an - cient peo - ple.

Senza Tempo
recitativo secco (fast)

28 *mf* *mp*

Bar  At a time in which opera, in com - mon with many other serious art forms, faces signi -

p *pp* *mf*

Bar

-ficant financial difficulties, it may well be that the fa - miliarization and demystification that can be achieved by opera singers appearing in advertising and other branches of the popular medi - - -

f *p sub.*

Bar

-a may make a significant contribution to bolstering the profile of the art form

for an audience who would not consider a trip to The Met or Covent Garden as a high cultural priori - -

MezSop

33

percussive
p

"an - cient mu - sic for an - cient peo - ple"

mf *mp*

Bar

ty, thereby combatting the image of "an - cient mu - sic for an - cient peo - ple"

molto rall.

f *pp*

35

Bar

that may seriously threaten its fu - - - - - ture.

Lento
p

(Video 1)

Bar

Here are just a few examples from cur - rent and recent television campaigns:

Bud Light

Staging

Blackout (only Projection-Middle is visible).

MezSop and Bar remain on their seats and wait.

Per moves to the off-stage area.

Sketch 2

Soprano Light

Staging

MezSop and Bar are still sitting behind the table.

Bar sits frozen while MezSop sings. When she stands up, he leaves the stage.

MezSop moves to the middle-front area of the stage and turns around to the projection.

Tech

A webcam is placed in the middle-rear area of the stage, facing the soprano, and captures her image in real-time (sending it to the Max patch).

Sketch 2

Soprano Light

Video-Soprano

(TV ad playback)

Mezzo Soprano

hold each pitch as long as possible, including the guttural noises at the end of each breath (as if choking),

improvise with dynamics on each pitch ($p \longleftrightarrow f$ + cresc. / decresc.), and with vibrato (non vibr. \longleftrightarrow molto vibr.)

2 ***p*** ***f***,

MezSop

a æ

4

MezSop

æ Y

(Video fades out) Stand up, go to the middle of the stage (America's Got Talent videos start) and turn around to face the projection.

6

MezSop

ə u

9

MezSop

ø o

(begin glissando approx. when you see a close up of Mel B on the middle screen)

11 ***ff***

MezSop

i y

gliss.

Bow to the projection, then leave.

Interlude 2

A ViRal Experience

Staging

👤 1 VR headset (with semi-transparent lid, so the baritone can see through it)

Bar walks in during the final applause in the video of *Sketch 2: Soprano Light*, wearing the VR headset and applauding, as if incredibly enthusiastic about seeing VR for the first time.

Tech

At the end, while heavily breathing, the technician slowly turns knob for the high-pass effect from minimum to maximum.

Instructions for Bar

You wear a VR headset and act as though you are tremendously impressed by the visual experience, which seems almost palpable to you (reach for things in the air with your hands).

Imitate as close as possible the voice from the provided sound file.
(original video <https://www.youtube.com/watch?v=OQSNhk5ICTI>)

At 1:00, kneel and open your arms to the audience.

At 1:20, take off the VR headset.

Table Manners

Staging

- 🔊 1 vintage film or video camera (does not have to function)
- 🔊 vintage tableware
- 🔊 1 wine bottle filled with red juice
- 🔊 olives
- 🔊 1 large table
- 🔊 5 chairs
- 🔊 1 pink birthday cone (ideally with a Hello Kitty image)
- 🔊 potatoes (raw, frozen, cooked, fries, tater tots, mashed, etc.)

A long table for six is arranged for dinner with the short side toward the audience. Bar sits at the end of the table, facing the audience, while MezSop and ColSop sit on the sides.

Tech

A webcam is attached to a vintage video/film camera (sending the live capture to the Max patch) and connected to the computer via a long USB extension cable, to allow Per to walk around the table freely.

Instructions

Betty (hostess)	ColSop
Naftalina (housekeeper)	LyrSop
Bob (birthday boy)	Bar
Dorothy (guest)	MezSop
Francis/Frances (cameraman)	Per

No talking/singing—only acting!

Betty, Bob, Dorothy, and Naftalina pretend to sing opera arias/recitatives (choose your favorites), but don't actually emit any sound.

Betty is uptight and awkward.

Bob is effusive and slightly distasteful.

Dorothy is uncomplicated, but tries to be a proud bourgeois.

Naftalina is subservient, but Machiavellian.

All display exaggeratedly fake smiles and embarrassing gazes.

Francis/Frances is not engaging with anyone.

Naftalina continuously goes to the back of the stage and brings more things for the table. She carefully, but mischievously checks that everyone has everything they need.

Francis/Frances goes around the table and films the entire Sketch, doing multiple weird close-ups to the faces of the others or random things on the table by moving very closely with the camera/webcam.

Voice	Main Actions
<i>Betty, our hostess, is having a few of her friends to her home for a birthday party. Like everyone else, she thinks that her etiquette is perhaps not perfect, but good enough so that there are no glaring errors. Betty, our hostess, is having a few of her friends to her home for a birthday party. Like everyone else, she thinks that her etiquette is perhaps not perfect, but good enough so that there are no glaring errors.</i>	Betty arranges the table, while Naftalina brings more dishes and tableware.
<i>She is proud of her table arrangement and thinks she deserves a word of congratulation. But the housekeeper must tell Betty she has noticed a few errors. A napkin is out of place. The butter knife belongs on the butter dish, not next to the meat and a water glass.</i>	Naftalina shows Betty a few mistakes in the table arrangement.
<i>Small manners, but they are important when they show whether or not your habits of etiquette are correct. See if you notice right away when someone is correct, or is definitely correct.</i>	Bob and Dorothy enter the stage.
<i>Betty's confidence is shaken a bit and she has doubts of her correctness. The young man who is trying, too late, to assist Betty with her chair is Bob. It's his birthday that is being celebrated.</i>	Betty sits down and Bob rushes to push her chair.
<i>But in the back of their minds they realize they will have to pay more attention to their manners. They know that the object of correct etiquette is not to make life formal and dull, but to make it fully enjoyable. There are reasons for each act of etiquette, as in a man's assisting a lady with her chair. But in the back of their minds they realize they will have to pay more attention to their manners. They know that the object of correct etiquette is not to make life formal and dull, but to make it fully enjoyable. There are reasons for each act of etiquette, as in a man's assisting a lady with her chair.</i>	Betty, Bob, and Dorothy begin "chatting" (soundlessly singing).
<i>Bob is hungry... and the spoon looks good. He is using his... bite, but as we see, he is doing at least three things wrong. Spoon, relish, salad. Bob is eating before the others. What about that? Bob is glad to see Betty has noticed that he *cracked* himself.</i>	Bob takes a bite out of his spoon. Naftalina brings a plate of olives.

Betty now is running into some pit. But she is aware of the olive as her problem. The olive isn't one of her problems, because she isn't even aware of it. She is aware of the olive as her problem. Of course she isn't even aware. Is there a correct way of eating an olive? Pop it into your mouth and eat it? Unsure... How do you take out the pit? There is no denying that your mind is perfectly free.	Betty attempts to eat an olive, but appears to have trouble chewing it.
Now our hostess feels better about the olives, but right away Betty hopes that she doesn't look as awkward as she feels.	Betty swallows the olive.
Bob wonders if the portions he is serving are now too small. A lady is not flattered by being offered a portion the size that might appeal to a hungry lumberjack. Betty is worried for Bob, but after all, he is trying. For every mistake made, a dozen things have been done correctly. What do you think? Is he wrong or is he right?	Bob cuts olives into tiny slices and transfers them to Betty's and Dorothy's dishes. Naftalina brings the potatoes (raw, frozen, cooked, fries, tater tots, mashed, etc.) to the table and reveals them by lifting up the lid. Dorothy and Betty are amazed. Naftalina begins serving the potatoes.
Bob is swinging from one extreme to another. One minute he is uneasy, the next overconfident. So, let's try counting the number of obvious blunders. The waving of his knife and fork about. Talking with food in his mouth. Monopolizing the conversation. But it is an exciting story, it's about a trip up in the mountains, and then...	Bob "sings" (mute) an aria in fortissimo, laughs, swings the knife and fork, eats an olive and "sings" further. He is apparently telling a story.
uh-oh... this isn't the kind of an ending to the story that Bob had in mind. But it is quicker, and maybe better. The others, of course, say nothing.	Bob fakes a slit-throat with his knife.
Betty holds the fork in her left hand, while cutting the meat, and then passes the fork to her right hand for placing it in her mouth. This is zigzag eating. She has noticed that the British and continental people usually use their left hands. But now that she is beginning to take her manners seriously, she wonders if there's a matter of correctness involved, or if both ways are equally correct. One way American, the other European. Betty wishes she were as certain of that point as she is of how her knife should be placed. Bob has never heard of zigzag or continental way, but he is on a watch out for such things now.	Betty is very clumsy eating with the knife and fork, crossing them several times.
And as soon as he notices what Betty is doing, he is ready to f——, whether she is right or wrong. He uses his left	Bob, intrigued, freezes for a few moments on the beeps.

<p>hand all right, even if it does take an oversize b——. He really appreciates this. Bob congratulates himself on trying a new way. Bob is happy now and is proud of himself. He and Betty have a lot to learn, he is at least trying to change his habits. Betty, too, has discovered that she had forgotten a couple of items of behavior. She is thinking that perhaps she and Bob both need to be embarrassed a bit, to make them admit that their manners aren't as good as they should be. He uses his left hand all right, even if it does take an oversize b——. He really appreciates this. Bob congratulates himself on trying a new way. Bob is happy now and is proud of himself. He and Betty have a lot to learn, he is at least trying to change his habits. Betty, too, has discovered that she had forgotten a couple of items of behavior. She is thinking that perhaps she and Bob both need to be embarrassed a bit, to make them admit that their manners aren't as good as they should be.</p>	
<p>As far as Bob is concerned, this is the best birthday he has ever had. And to top it off, a big b—— *—— *—— *— *—— *—— in other words, a very delicious symbol of the regard that Betty and her friends hold for Bob... particularly Betty.</p>	<p>Bob raises his glass for toasting and the others join him. They drink the fake wine.</p>
<p>As are seeing, people like Betty and Bob, who want to entertain their friends have good times together, forget that poor manners can really interfere with the fun of the party. The lighting of the birthday cake with candles is an old custom... and so serving the meat course upset Bob. Bob and Betty met more problems that they expected. Betty wondered if the... relish, should be left to the housekeeper. What would you say? There is no denying that this is hard. But what is it? And it is! Uh-oh, Bob needs help. He is having trouble with a ??? But could you actually do this any more gracefully than Bob is? Betty's company manners may not be as great as she thinks. Are these correct?</p>	<p>Bob sprinkles salt/peppers on his plate continuously until the intermission.</p>

Cat Table Manners

Staging

LyrSop (Naftalina) and Per (Francis/Frances) bring chairs and sit down on each side of the table to complete the formation from the cat video.

All five keep their hands on the table, just like the cats. Betty or Francis/Frances (whoever sits on the stage-left corner side of the table) imitates the cat that looks over the shoulder.

Sketch 4

These Potatoes

Staging

- ☛ 1 milkshake (from a famous brand)
- ☛ 1 smartphone

Francis/Frances browses Facebook on a smartphone, occasionally taking selfies, while drinking a milkshake.

Bob and Dorothy watch the conversation and approve/disprove it by nodding, while continuing to smile awkwardly.

Script

This text needs to be memorized.

Narrator's Voice (from Table Manners): They're free again to chat as they wish... And once again the party is fun.

Naftalina: Everything all right, ma'am?

Betty: (*cutting a piece of potato*) Yes, Naftalina, thank you! These potatoes are good! (*pronounced güüüd*)

N: Oh, I'm glad you like them, ma'am!

B: (*while eating*) Yeah, they're actually great!

N: Thank you, ma'am, that's really kind of you to say.

B: (*more and more enthusiastic*) No, as in really, these potatoes are remarkable! (*eats more*)

N: Ma'am, uhm... I hope you don't mind me asking, but if you really are impressed with my potatoes, would you mind writing a letter of recommendation, if you don't mind?

B: Oh, sure, Naftalina! I'll write you a letter.

N: Great! I actually have a pen and paper right here, if you wouldn't mind writing it.

B: What? As in right now?!

N: Well... if it's not too much trouble, ma'am.

B: Uhm... sure, yeah... no worries... Give me the pen.

N: Thank you, ma'am, I really appreciate it!

B: No, yeah, of course... I mean, these potatoes are spectacular!... So, like, should I write it for a... future employer, or...?

N: Actually, ma'am, if you could just recommend my potatoes, that would be swell!

B: Oooh!... I get'cha... yeah, sure, why not...

N: Thank you so much, ma'am!

B: Cool, let's see... so, like... *(starting to write)*

N: *(after a few seconds)* And if it's not too much to ask, could you please read it aloud?

B: You want me to actually read the letter while I'm writing it?

N: That would be so dope, ma'am!

B: Okie-dokie, I guess if Dorothy and Bob won't mind...

(The others continue to browse their smartphones and ignore the conversation. Betty starts to read while writing the letter)

B: To whom it may concern, these potatoes are quite fine. Kind regards...

N: Uhm... Ma'am, would you mind making it a little bit more personal?

B: Geesh! I don't know, dude, like what?

N: Maybe you could start with a definition of the potatoes?

B: Hmm... *(reads in the style of the previous scene voice from the Prelinger Archives)* What do potatoes mean to the humankind? What are potatoes, if not the gorgeous fruit of the loving soil? The nectar of the dirt, the ambrosia of the underground gods? The so-called shway, the snizzo, the snoochie boochies? Are they not the spiffylicious delish of the vegetarian cuisine?

N: Actually, ma'am, you know what would be da bomb? If you could sing this while writing!

B: Geez-Louise, Naftalina, isn't that a bit too much already? I mean... I guess I could sing it, but... *(giggling)* I haven't sung in a while... I'm a bit embarrassed, you know?

N: No, ma'am, that's gonna be like stupid fresh, trust me!

B: Okay, I shall do it! Francis/Frances, would you be a dear and help your mommy with some mellow chords on the keyboard?

F: Ah, c'mon! Why does it also have to be me? *(Per puts down the camera and goes angrily to the keyboard).*

B: There, there... All right, here we go!

Perform the score.

Sketch 4

These Potatoes

This score does not have to be memorized.

Coloratura Soprano

$\text{♩} = 50$ mf 3 f mf $\text{♩} = 90$ $\text{♩} = 60$ *rall.* mp

As a guest of New York Ci - ty, the first time I

(replace with the city where the performance takes place)

This score does not have to be memorized.

MIDI Keyboard (Kontakt5: Scarbee MkI) played by Pianist/Performer

$\text{♩} = 50$ ff (cluster) f ff p 3 mp $8va$ $\text{♩} = 90$ $\text{♩} = 60$ *rall.*

ColSop

$\text{♩} = 50$ mf p $\text{♩} = 65$ *straight tone* f $\text{♩} = 80$

4 met these po - ta - toes was back in like a cou - ple mi - nutes a -

Per

$\text{♩} = 50$ $\text{♩} = 65$ $\text{♩} = 80$ mf 3

ColSop

6 *p* *molto vibrato*

go.

ord. *mf*

Since then my whole pers-pec-tive on car-

Per

p *ff* *p* (cluster)

$\text{♩} = 70$ *rall.*

LyrSop

8 $\text{♩} = 50$ *mp* *f* $\text{♩} = 70$

Aaaaigh!

ColSop

$\text{♩} = 50$ *f* *mp* *f* $\text{♩} = 70$ *p*

bo-hy-drates has chan-ged. The grea-sy sweet po-ta toes im-

Per

$\text{♩} = 50$ *mp* *f* $\text{♩} = 70$ *pp*

ColSop

11 *mp* *f* $\text{♩} = 90$ *mf* *accel.*

me-dia-tely im-pressed me with their awe - some SAUS and fan-ta-bu-lous

Per

$\text{♩} = 90$ *accel.*

♩ = 150 ♩ = 90 **accel.** ♩ = 150 ♩ = 50 25

p (displeased, say *WAIT*, cough... try again) *mf* *p*

ColSop 13 *3* sea - so - ning. and fan - ta - bu - lous sea - so - ning. *3* *3*

Per ♩ = 150 ♩ = 90 **accel.** ♩ = 150 ♩ = 50
ff

ColSop 15 *mf* *3* Du - ring our time to - ge - ther, *f* *mf* while they were in *mp* *3*

Per *f* *8va* ♩ = 90 ♩ = 60 **rall.**
ff *p* *3* *mp*

ColSop 17 *mf* *3* my mouth, the po - ta - toes *p* *3* proved them - selves to have great taste, re - li - a - *straight tone* ♩ = 80 *3* *3*

Per ♩ = 50 ♩ = 65 ♩ = 80
3 *mf* *3*

26

ColSop

19 *f* *p*

bi - li - ty and se - ri - ous - ness.

ord. *mf*

A-mong the po - ta-toes' main qua - li -

Per

p *ff* *p*

♩ = 75 *rall.*

21

LyrSop
MezSop

No doubt!

ColSop

ties, I could dis - tin - guish

Per

f *mp* *f*

mp *f*

ColSop

23

$\text{♩} = 70$

p

an as-toun-ding source of vi - ta - min B six, po-tas-si-um and cop - per, and

mp

tr

Per

$\text{♩} = 70$

pp

p

32

ColSop

♩ = 90 ♩ = 70 accel. ♩ = 80

out their res-pect and con - si - de - ra - tion for all the vic - tu - als a-round

8va

Per

ff *p* *mp*

34

ColSop

them, both meat and vege - ta - bles, punc - tu - a - li - ty, their un - re -

Per

35

ColSop

♩ = 50 ♩ = 65 ♩ = 80

served a - vai - la - bi - li - ty — to help o - thers make an e - ven grea - ter

Per

p *ff* *mp*

molto vibrato

37 *mf* *pp* *ord. f* *rall.* $\text{♩} = 70$

ColSop

taste, and a com - mon sense of no -

Per

f *p* *ff* *rall.* $\text{♩} = 70$

39 *f* *mp* *f* *mp* $\text{♩} = 50$

LyrSop
MezSop
Bar

Fo' sho' ma'am! But please hur - ry be - cause we're ru - nning out of time!

ColSop

mp *f* *nce.* $\text{♩} = 50$

ble e sse

Per

f *p* $\text{♩} = 50$

41 *pp* *poco accel.* $\text{♩} = 70$

ColSop

It is of great plea - sure for me to write a re - com - men - da - tion le - tter for my for - mer meal, the po - ta

Per

pp *poco accel.* $\text{♩} = 70$

8va-1 *3* *5* *3*

43

ColSop

toes, they were a - mong my ab - so - lute pre - ferred So - la - num

Per

cresc. poco a poco

44

ColSop

tu - be - ro - sum as they were deep - ly in - terest - ed in understanding the sense of food as a part of

Per

gliss.

45

ColSop

understanding life, and especially as a part of my understanding and sustaining of a low-fat, low-

Per

46 *ff* (large breath) $\text{♩} = 50$ (speaking)

ColSop
cho - les - te - rol, low risk, low-fun life. It is an honor for me to underline that

Pno.

Per

pp $\text{♩} = 50$

48 *mp* *f* $\text{♩} = 110$ *mf* 3

ColSop
the potatoes of New York City deserve all of my

Pno.

Per

p $\text{♩} = 110$

50 $\text{♩} = 50$ (speaking) $\text{♩} = 55$ (stand up and give LyrSop the paper)

ColSop
su-pport in their fu-ture gas-tro-no-mi-cal ca-reer. Sincerely yours, Betty. Here!

Pno.

Per

ff $\text{♩} = 50$ $\text{♩} = 55$ continue to Interlude 3 directly

Interlude 3

A Random Word Generator

The following text is projected during the Interlude.

```
function createRandomWord(length) {  
  var consonants = 'bcdfghjklmnpqrstvwxyz',  
      vowels = 'aeiou',  
      rand = function(limit) {  
        return Math.floor(Math.random()*limit);  
      },
```


Interlude 3

A Random Word Generator

This score can be memorized or used in performance.

♩ = 55 **accel.**

Lyric Soprano

MIDI Keyboard.

Piano

ff

This score does not have to be memorized.

♩ = 55 **accel.**

pp

Red. ad libitum

♩ = 65

Very dramatic

(raise right arm)

(raise left arm)

(show opening paranthesis with right hand)

5

LyrSop

p

mp

p

Fun - ction cre - ate ran - dom word o - pe - ning pa - ren - the - sis

♩ = 65

Pno

pp

(show closing paranthesis with left hand)

9 *mp* *mf*

LyrSop

length clo - sing pa-ren-the - sis o-pe-ning bra-cket

Pno *p* *mf*

*

13 *p* *mp* *p*

LyrSop

var con-so-nants e-qual sign sin-gle quote b c d f g h j k l m n p

Pno *p* *cresc.*

Ped. ad libitum

16 *f* *mf* *mp* *mf*

LyrSop

q r s t v dou-ble u x y z sin-gle quote com-ma vo - wels

Pno *mf*

19 *mp* *f* *mp sub.* $\text{♩} = 70$ 35

LyrSop e - qual sign_ sin - gle quote [a] [e] [i] [o] [u] sin - gle quo rand e - qual

Pno *f* *mp sub.*

* Ped.

22 *f* *mf* *mp* *f* *mf*

LyrSop sign func tion o - pe sign func - tion

Pno *f* *mp* *f*

* Ped.

25 *mp* *p* *f* *mf*

LyrSop o - pe - ning pa - ran - the - sis li - mit clo - pe sign func - tion

Pno *mp* *p* *f*

* Ped. (ad libitum)

28 *mp* *p*

LyrSop

o - pe - ning pa - ran - the - sis li - mi clo - sing pa - ran - the - sis clo - sing bra - cket re -

Pno

mp

30 *f* *mf*

LyrSop

turn math dot floor

Pno

f *mf*

32 *mp* *mf* *cresc.* *poco rall.*

LyrSop

o - pe - ning pa - ran - the - sis Math dot ran - dom o - pe - ning pa -

Pno

mp *ff* *p* *cresc.*

34 *ff* 37

LyrSop

ran-the-sis clo-sing pa-ran-the-sis as-te risk li-mit clo-sing pa-ran-the-sis se-mi co-lon clo-sing

Pno

ff

*

35 *♩ = 75*
(slowly turn around and leave the spotlight, going toward the computer) *ff*

LyrSop

bra - - - - -

♩ = 75

Pno

ff

Ped.

38

LyrSop

Pno

38

ord.

40 molto vibrato

LyrSop

cket a

Pno

*(suddenly start coming back to the spotlight,
by walking in reverse)*

LyrSop

Pno

LyrSop

44 molto vibrato

tek

Pno

46

LyrSop

ord.

arb

Pno

48

LyrSop

$\text{♩} = 65$
mp *p*

e - qual sign sin - gle quo

Pno

$\text{♩} = 65$
p sub.

50

LyrSop

mf sub. $\text{♩} = 75$

vo - - wels

Pno

$\text{♩} = 75$
mp sub. *ff sub.*

Ped.

52

LyrSop

f

mf

$\text{♩} = 65$ $\text{♩} = 75$

clo - sing pa - - -

Pno

mp sub.

ff sub.

$\text{♩} = 65$ $\text{♩} = 75$

Ped.

55

LyrSop

$\text{♩} = 65$ $\text{♩} = 75$ $\text{♩} = 65$

ren - the - sis o - pe -

Pno

mp sub.

ff sub.

mp sub.

$\text{♩} = 65$ $\text{♩} = 75$ $\text{♩} = 65$

Ped.

(turn around and leave the spotlight, going toward the computer)

59

LyrSop

ff sub.

$\text{♩} = 80$

bra - - - - -

Pno

ff sub.

$\text{♩} = 80$

Ped.

61 *molto vibrato* ord. 41

LyrSop *cket* *a*

Pno

63

LyrSop *co - - - -*

Pno

65 *mf sub. > mp < f*

LyrSop *mma. sin - gle quote com-ma*

Pno *mf sub. > mp < f*

♩ = 65

Sketch 5

Chatbots

Preproduction

Two software 3D heads must be customized to the facial expressions of the two performers. The software Faceshift (or similar) must be used. The heads must be more or less identical, bald, no skin texture (black and white), as non-gender as possible. The two performers recite the text and the 3D models record their facial expressions. Once the 3D model recordings are ready, please send them to the composer, who will process them and integrate the 3D camera movement, then send back the two videos.

Staging

LyrSop and Bar sit under Projection-Left and Projection-Right either on chairs at small tables, or on their knees.

Tech

Two laptops or mini-computers with monitors are placed on the stage. LyrSop and Bar watch the videos and imitate the 3D heads as closely as possible.

Text

Recite the following text quietly. Your voice will be picked up by microphones and harmonized through a vocoder played at the keyboard by Per.

This text does not have to be memorized.

Bar: Word from Word, earth from the ground.

It's so simple to explain, and so difficult to understand,
That the world has ended with a man, but he started with one,
That was born with a sin, but he will not finish.
it's funny how my mind is a nursing home,
the words are'm meeting you love, hate, it is agreed, it betrays.

LyrSop: I meet with words,
 single
 standing, even after centuries
 wars and pestilences;
 simple words:
 "Yeast, eternity, oak, hell, angel, bunch".

Bar: I breathe, relax. Stop.
 sleep next to me, do you trust? At all.
 Open your mind's eye, dreams, Cyclops.
 Let me give you a port in a changed world. Changed everything.
 coming up, do not be afraid. take a seat.
 look good visit me! Stop.

LyrSop: get up from your knees, wipe your eyes, look at me:
 smile, although I can not.
 dares, get your hands where used to be a soul, a heart, man.
 do not grieve, my love,
 It was not always so.

Bar: I bow to all the things that did not accept,
 with the same grace with which things not accept me
 He does forget.
 I bow before the sea of friends,
 sitting as straight and clean
 as thousands of butts, brutal and unconsciously thrust
 in the days of my youth.

LyrSop: end we'll find all the same, with the same face and the same children,
 happy jewelry and technologies,
 Bottled eternal dominion over nature
 Laminated animals and fish;
 end we'll find already dead, breathing through filters,
 dressed in gold and smiling with crutches.

LyrSop and Bar: End we will find children exhausted by factories,
 Children whose parents have not known peace ever;
 will find terror at war with terrorists
 and death by death, demons democracy.
 find us aware that it's too late,
 since I was born on a land poisoned
 that I am eternally damned,
 saying, every moment, it's too late;
 And so we will live until later will become a memory and an eternity,
 until he finds us, wondering if it was worth it
 to desolate earth, and all that had not sacrificed?

Sketch 5

Chatbots

Build each chord, note by note, by choosing the order of pitches.

Decide which pitches to preserve from one bar to the next
(in general, keep all until replaced, but feel free to "lose"
pitches at the beginning of bars).

Medium tempo (each note approx. = 70). Notes should not be played in equal values,
but rather in quasi-improvisatory rhythms.

Aim to finish the sequence of chords together with the text. If finished before the text,
repeat from the beginning.

This score does not have to be memorized.

Keyboard
(for Vocoder)

7

Kbd

13

Kbd

Video 3

Posthuman

Blackout (only the three projections are visible).

Meema

Preproduction

Each performer chooses a fake name and sends it to the composer along with a few lines about something they imagine would have done if not become musicians. The composer prepares a short introduction for each performer.

Composer will send a video of the exact dance move that the two dancers have to perform.

Staging

A sofa (3 seats) and an armchair are on the stage. A panel with a few numbered rectangular slots, from which Per will pull one out and pretend to read a word from behind (think Charades on TV).

Text

Per speaks the following text before the score and soundtrack begin. This text has to be memorized.

Per: Aaaaall right, folks, welcome back! It's time again to play a game of charades! So let's meet our contestants!

In the red team, we've got [...].

For the blue team, please welcome [...].

Joining January in the red team, she's a [...].

And our final contestant, in the blue team, coming all the way from [...].

I'm your humble host and mime for today, [...]. Let the game begin!

Oh, and I almost forgot, make some noise for our resident dancers: [real names]!

(dancers come on the stage)

Sooo, what do you guys think, which number should I go for?... Alright, four it is!

Scene 6

Meema

47

Pitches are approximate (choose one in the given range). If the range is identical, sing the same pitch.
 Rests are approximate. Rhythms are fixed.
 An audio track will accompany you and act as a sixteenth-note metronome.
 This score has to be memorized.

$\text{♩} = 90$

Coloratura Soprano

Lyric Soprano

Mezzo Soprano

Baritone

Performer (mime)

sempre f

Ly-rics

E ven - tua - lly__

(stand up) *sempre f* (sit down)

Sleeve!

Stands up and rolls his left sleeve. Disapproves. Wait... one word... Maybe... later... Points to mouth. No, but close. Still pointing to mouth.

(all indications above staff are for miming, not speaking)

7

ColSop

LyrSop

MezSop

Bar

Per

sempre f gliss.

Ex - ci - ting!

In-gur-gi-tate

A - tem-po ral__

O - ral?

Waves hands in the air. Points into mouth nervously. Eats from plate. The space is infinite. Still eating from plate.

12

ColSop

E - di - tor

LyrSop

Ra llen tan - do

O -

MezSop

Do - mi - no

O -

Bar

I - no - cu - la - ted

Per

No, no. Okay, wait, let's slow down. Show domino pieces falling. How do I mime that? Writing. Reading newspaper.

18

ColSop

O - - rbi - tal?

Lyrics

LyrSop

- - rb

MezSop

- - rb

Bar

I - ta - ly!

Per

Circle. Orb. Planet orbiting around the Sun. Draw the shape of Italy.

speaking: "You already said that!"

23

ColSop

LyrSop

MezSop

Bar

Per

shouting

Xa-bi-gi-ti-mi

Mee - ma_

I-cki

Nonsensical gestures.

Magnets.

Mag - ne - tic

gliss.

gliss.

ff

f

3

3

28

ColSop

LyrSop

MezSop

Bar

Per

ness

Es - say_

Eight

Eigh-ty-eight

Eigh-ty-nine

One_ hun - dred!

One! Won-der-ful

Disgusted.

Infinity sign.

Infinity sign!

Infinity sign!!

Infinity sign!!! JUST ONE!

mp

pp

mf

mf

f

f

3

33

ColSop

LyrSop

MezSop

Bar

Per

f

Full

house

(same pitch as *f* LyrSop)

Mouse

Point towards the entire audience.

A little mouse.

(same pitch as MezSop)

37

ColSop

LyrSop

MezSop

Bar

Per

f

SAUS

Aus-tra-lo-pi-te-chus

Su-no-ju-po-si-jo

A little mouse eats sauce.

Hey, you're on to something.

41

Bar

Jo no soy ma-ri-ne-ro Ro-ma-ni-a Ja-ti-qo Quo-ta-bi-li-ty

Yeah, you're in the right direction. Not really, but keep going. Yeah, okay. Yes, you're getting closer.

Per

44

Bar

Tim - pa-ni Nin-ja Jar Rrrrrr Rrrr rro-da

C'mon! No, you're losing it a bit. Nope, go back. Yeah. Aha. C'mon! Yes, yes, getting closer!

Per

accel.
gradually to Sprechgesang

48

Bar

Rrrr ro-mo-cuy Rrrr ro-ku-ba-ba-wud Rrrr re-ki-ce-bo-nu-tuh

Synonyms, c'mon! Go, go, go, you're close!

Per

50

MezSop

O - pe - ra!

Bar

Rr ro-lo-hi-yo-la-ja-ded Rr re-zu-qa-te-xu-bu-va-jaci

Not quite, but similar. C'mon, so close!

Per

$\text{♩} = 40$
ff

speak: "Yeeees!"

Interlude 4

An Acceptance Speech

Staging

👤 1 replica of Oscar statuette

MezSop walks with her statuette towards the middle of the stage, where a microphone sits on a stand. She pulls out a small folded piece of paper and starts to read.

Text for MezSop

Read this text very fast (in approximately 1 minute and 15 seconds). Slightly emphasize the lyrics. This text does not have to be memorized.

Treble clef, 4-4 time signature, D major key signature, tempo Andante, A quarter-note, mezzoforte, lyric “I”, G eighth-note, lyric “want”, A eighth-note, lyric “to”, D-E-F# eighth-note triplet, crescendo, lyrics “thank every-”, crescendo, D eighth-note, forte, lyric “-bo-“, C# eighth-note, decrescendo, lyric “-dy”, B eighth-note, lyric “for”, A eighth-note, lyric “this”, G quarter-note tied to an eighth-note, mezzopiano, lyric “prize”, A eighth-note, lyric “and”, B quarter-note, lyric “for”, G sixteenth-note, piano, lyric “your”, G sixteenth-note, lyric “a-“, A eighth-note, lyric “-ten-“, A quarter-note, lyric “-tion”, B dotted quarter-note, crescendo poco a poco, accelerando, lyric “and”, G eighth-note, lyric “now”, G-A-B eighth-note triplet, lyrics “I’d like to”, C#-F#-F#_one_octave_lower eighth-note triplet, forte, lyrics “present you”, B eighth-note, lyric “the”, A eighth-note, lyric “fi-“, G quarter-note, lyric “-nal”, F# quarter-note, lyric “per-“, E quarter-note, lyric “-for-“, D half-note, lyric “-mance”, double bar.

Sketch 7

Opera Band

Preproduction

Design five handmade masks with faces from one (or more) widely-known soap opera(s), to be worn by the five musicians.

Staging

The musicians are arranged in a rock-band formation, but they have no instruments. The drummer and the keyboard player sit on chairs. The vocalist (Per) has a fake microphone on a stand.

Sketch 7

Opera Band

Each performer pretends to play an invisible instrument while singing: guitar, bass guitar, keyboard, and drum kit. Per will be the vocalist and pretend to sing the score below.

This score has to be memorized (because you will be wearing masks).
You will be able to see a visual metronome in order to stay synchronized.

$\text{♩} = 55$

(hum) *pp* *cresc. poco a poco*

Coloratura Soprano

gliss.

m

(hum) *pp* *cresc. poco a poco*

Lyric Soprano

gliss.

m

(hum) *pp* *cresc. poco a poco*

Mezzo Soprano

gliss.

m

*** GUITAR START**

(hum) *pp* *cresc. poco a poco*

Baritone

gliss.

m

*** KEYBOARD START**
fade in vol. _

gliss.

5

mf *decresc. poco a poco*

ColSop

mf *decresc. poco a poco*

LyrSop

mf *decresc. poco a poco*

MezSop

mf

Bar

9

ColSop

LyrSop

MezSop

Bar

decresc. poco a poco

12

ColSop

LyrSop

MezSop

Bar

* **BASS GUITAR START**

15

ColSop

straight tone *p* *cresc. poco a poco*

m → a → a → u

LyrSop

straight tone *p* *cresc. poco a poco* *cresc.*

m → a → a

MezSop

straight tone *p* *cresc. poco a poco*

m → a → a → o

Bar

(max. vol.) → * straight tone *p* *cresc. poco a poco*

m → a → a → [e]

19

ColSop

u → [e] → [e] → o

LyrSop

[e] → [e] → o → o → u

MezSop

o → u → u → [e]

Bar

[e] → u → u → o → o → a

23

ColSop

poco vibrato
f *p*
cresc. poco a poco

[i] [i] → o o → [e]

★ CYMBALS START

LyrSop

poco vibrato
f *p*
cresc. poco a poco

[i] [i] → u u → o

MezSop

poco vibrato
f *p*
cresc. poco a poco

[i] [i] → [e] [e] → u

Bar

poco vibrato
f *p*
cresc. poco a poco

[i] [i] → a a →

28

ColSop

[e] → u u → a

LyrSop

o → [e] [e] → a

MezSop

u → o o → a

Bar

o o → u u → [e] [e] →

32 *molto vibrato*
f

ColSop
Blah_ blah blah blah_ blah_ blah_ blah_ blah_

DRUM-KIT START
molto vibrato
f

LyrSop
Blah_ blah_ blah_ blah_ blah_ blah_

molto vibrato
f

MezSop
Blah_ blah_ blah_ blah_ blah_ blah_

molto vibrato
f

Bar
a_ Blah_ blah_ blah_ blah_ blah_ blah_

37 *fff*

ColSop
blah blah blah_ blah_ blah_ blah_ blah_ blah_

fff

LyrSop
blah_ blah_ blah_ blah_ blah!

fff

MezSop
blah_ blah_ blah_ blah_ blah_ blah_

fff

Bar
_ blah_ blah_ blah_ blah_ blah_ blah_

Opera Stand-up

Staging

During the final applause, each singer comes alone to the center of the stage and bows. Bar is the last one and, while the audience is still applauding, he interrupts with the following text (stand-up comedy).

As soon as Bar begins his stand-up number, one of the other musicians brings a bar stool, a bottle of water and a towel to the stage.

Bar picks up the fake microphone from the stand (left there by Per after *Opera Band*) and

Text

Thank you!... Thank you!... Thank you so much!... Oh, thank you very much!... Thanks for such a warm welcome!... Thank you!... What a great audience!... Thank you!... Oh, wow, it's so good to be here in New York City!... It's amazing out here, I love it! This is my first time in the Big Apple, never been before, but I'm already lovin' it: **[...will be filled in by the composer with some local jokes in collaboration with Bar and the production team...]**

But, anyway... I went to the opera the other day... and... d'you guys ever go to the opera?... Do you like it?... Huh?... Why do you like it so much? Well, I tell you, it was my first time... had no idea what to expect. I mean, I'd only seen opera in like TV commercials... like that one for Bud Light? when they bring bottles of beer to the opera and the loud singing of the soprano breaks them?... that commercial cracks me up... but, anyway... So, I go to the opera with a friend and with our girlfriends aaand it's Don Giovanni (*accent on o*) by Mozart... Obviously, I couldn't understand much, because it was in French... but they did have subtitles in English... or, actually, they're called surtitles... by the way, fun fact, did you know the the word *surtitle* is actually a trademark of the Canadian Opera Company?! I know—how crazy is that? But they're also called supertitles sometimes... 'cause they're like, you know, above the stage... kinda' flying over there... supertitles! saving the day!... saving the audience from the embarrassment of not knowing the language they're singing on stage. But anyway, so... Don Giovanni... d'you guys know about that story? (*even if people say yes, continue*) Okay, let me break it down for you.

So, it's this womanizer dude, Don Giovanni, who apparently had slept with like hundreds and hundreds of women around Europe... To be more precisely: 2065, out of which like 1003 in Spain, but only like 91 in Turkey?... bit of a racist there... In any case, 2065 women! I mean... I do alright, you know, but 2065?!?... that's really more than a human being should be able to

achieve and still be able to walk on the streets... and, I mean, how straight up misogynistic is that opera?! You have this guy, Leporello, he's like Don Giovanni's side-kick or something, and he's reading this list to a woman and explaining how Don Giovanni's "conquests" range from like country wenches and chambermaids to like countesses and princesses... Yeah! He was THAT good... and then Leporello ends by singing [*], which basically means "provided she wears a skirt, you know what he does!" (*hand covering mouth and disapproving*) ooooh.... I was at this opera with my girlfriend and all I could think of when I was reading the translation was "oh, poop (*beep after*), he didn't just say that to her face". Some crazy times people lived in, I gotta tell ya...

And I know, I know, it's not waaay much better today, is it? I mean, have you seen that report about women participation in the (*with german accent*) "Darmstadt Ferienkurse für Neue Musik Festival" this year? It's like men won in every category! (*counting with fingers*) most performed composer, most employed performer... okay, I guess it's only 2 categories... but regardless... why are women musicians not afforded the same opportunities as men in the 21st Century?

...

But anyway! You guys have been great... and you know what they say: The opera ain't over 'till the good-looking baritone sings, so [*long vibrato singing on D, any vowel*—————; *drop the fake mic on the floor*]

[*] Sing the entire ending of the scene "Madamina, il catalogo è questo" from Don Giovanni: *Purche' porti la gonella, Voi sapete quel che fa*. A computer orchestra plays the accompaniment. <https://www.youtube.com/watch?v=INF9r5jju0A> (from 4:16)