

Things Mum Says

Christina Edlund-Plater

So! Last week Mark had his Azza-jab at Leatside in Totnes, and today I had my Fizzy-jab in Torquay at the Riviera Leisure Centre where we used to go swimming. It was like a caring airport concourse minus baggage or commerce on Christmas day, extra social distancing, hyper-efficient, strangely upbeat and hopeful. We all had to wait for 15 mins after, on designated chairs wiped down between each person. Took a while for one of my two staff to find me: through our masked enunciation she was looking for 1967 not 1957, hehe, for a few minutes I was 53.

So far so good, I'm not lying tits up in an ambulance xxx

11:21 AM

Well that's positive lol

11:23 AM ✓✓

Treya Nash

Performance notes – *Things Mum Says*

For both Jen and Diana:

The first section of the piece uses time in minutes and seconds. The timings given are merely a guideline, and do not have to be followed to the letter.

In general, the tempo markings are more of a guideline than anything else. The way that y'all feel the time should be experienced is the right way.


Vibrato: sometimes vibrato is specified as “molto vib” or “no vib”. The rest of the time, vibrato is up to you. Basically, the no vib sections are the ones where beating is occurring.

For Jen:


Tube Notation & Pedal

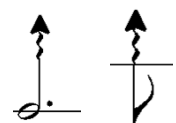
Use the whammy pedal for the tube with the harmony effect on 4th DN/3rd DN.

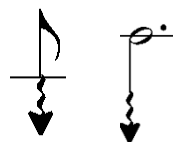
W.ped on

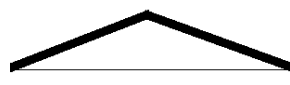
The notation for turning the effect on or off will look like this: 

Tube notation:

 Scrape the tube with your nail.

 Pull the tube out

 Push the tube in

 Stroke the tube gently with your fingers. This can be up/down or up and down, does not have to represent the proportionality depicted.

Singing into the tube: this is specified by text, “sing into tube” or “into tube,” and should continue until it is negated by “out of tube” or “out.”

Breathing: If you have long notes, you can break them to breath as much as you need, just do it in a place that feels natural with the rhythm of the music.

The final section: around m. 82, you will begin to pull random texts out of some kind of receptacle and reading them. These are provided in the score and can be printed out and cut into individual squares. You should fold them in half for comedic effect. You will read them until Diana stops playing *The Dashing White Sergeant* (read Diana’s notes to learn more about that). Space them out reasonably. Its ok if you don’t use all of them, and ok if you do.

For Diana:

In mm. 35-37, 40-43, and 56-59, you will play close to the voice pitch to create beating. Quarter sharp/flat accidentals are used here, but you do not have to play exactly a quarter tone. You can be in control of the beating that you produce.

In m.92, you will begin playing *The Dashing White Sergeant*, a Scottish dance. The score calls for a long *accel.* You don’t need to make this too abrupt, more of a gradual speed up until you reach the *rit* at the end. It doesn’t need to get super-fast either, just whatever feels good, natural, and lively.

Here are some examples of *The Dashing White Sergeant* for you to check out!

https://www.youtube.com/watch?v=S1iE_NTFhcQ

https://www.youtube.com/watch?v=ovF_x-2Cbo4

<https://www.youtube.com/watch?v=KJwazp2UsfA>

Text(s ☺) for *Things Mum Says*:

At nine twenty-one tonight it will be the twenty-first minute of the twenty-first hour of the twenty-first day of the twenty-first year of the twenty-first century.

I like birds and cats (not together) and butterflies and trees and flowers.

Plumbers Merchant Paignton. Oops, that was meant to be googled, not texted to you. [this video has the correct pronunciation of Paignton:

<https://www.youtube.com/watch?v=licIo1ZyYfw>]

Are you still busy? I'd love to finish off our chat briefly but more roundly, and I'm happy to focus on sweet nothings or frivolous fun, or delightful drivel, or canny but beige cogitations?

So far so good, I'm not lying tits up in an ambulance.

Love to you all dear daughters and accoutrements .

Random Texts for *Things Mum Says*

What's a gammon apart from a ham? Its probs me that's a ham	Actually I think I'll be a pretzel. They are more appealing.
Is that one of those bloody Mary things that eats you alive?	You weren't a liar, you were clever and wily, and that sometimes meant lies, but not always
Hello and love to you m'dear, a random warm message expressed; a small fraction of the frequent stream of affection which wings its way from me to you.	This morning I went for a walk along a wee nearby footpath, smelled the wild roses and a little female greenfinch hopped along closely ahead for ages, gazing with her beady eye, being stunning and heart- melting. Set me up for the day it did!
You were such a cutie to raise. Cuddlekins and fascinating and affectionate and interestingly tricky and just a wonder	Glad you're good. Good night goodly daughter, love you very much, your presence on this earth is a great comfort and joy for me.
Honey is drippy and sticky by nature	And if you see someone holding half a clothes peg, you'll know what they are up to.
I grew up, during the month of May, on mountains of home-grown asparagus, freshly steamed with lashings of butter. From ground to pot and mouth within the half-hour.	It's like walking in the dark on a pleasant summer evening and it begins to rain softly and I don't know how to work the umbrella. I mean nice, but flustering.

Things Mum Says

Treya Nash
Text(s) by Christina Edlund-Plater

0'00"

Voice

Match viola pitch to minimize beats (no vib).
Gradually move up slightly to create beats.
Settle into beating and fluctuate.
Move between "aa" "ee" "oo" as you wish.
Take breaths according to the natural rhythm.

Move up to match viola and eliminate beats.

Move down match viola.

Viola

play a pitch within comfortable voice range (no vib).
Maintain with smooth bow changes. Medium loud and clear.

Keep pitch constant.

move up to match voice and eliminate beats.

Move up again to create beating, fluctuate a little to change pattern.

Move down to create beating.

ca. 1'10"

ca. 1'35"

Voice

maintain pitch
start singing into tube
take a breath when needed.

Tube

switch on
whammy [W.ped]

create regular slow
pulsing rhythms
with pedal.

Viola

maintain pitch

slide between pitch and
down a fourth to explore
the voice/tube range.

create regular and
irregular syncopation
with tube/voice
using accents etc.

ca. 1'25"

ca. 1'38"

Things Mum Says

2

ca. 2'25" $\text{♩} = \text{ca. } 100$

2 signal to start counting in 4/4, set tempo

mp Ah ah ah ah ah ah At

scrape tube w/ nail

mp *mf*

poco a poco sul pont

mp *mf*

8 $\text{♩} = \text{ca. } 120$ transition from singing to speaking

9 nine twen-ty one to-night will the first

sing same pitch as voice

It be twen-ty

13 *accel.* $\text{♩} = \text{ca. } 126$

min-ute twen-ty hour twen-ty day twen-ty year

transition from singing to speaking

Of the first of the first of the first

3

17 speak into the tube *ff* Breathe slowly in and out a few times into the tube, slowing down each time. $\text{♩} = 80$

of the twen-ty first cen-tu-ry

of the twen-ty first cen-tu-ry *ff*

ord gliss. *mp* *mf*

22 speak into tube *mf* speak out of tube. stare into the eyes of the audience, breaking the fourth wall sprechstimme into tube

I like birds and cats (not to-ge-ther) and butt-er-flies

W.ped off

25 *f* *mf*

and trees and flo-wers. Plum-bers mer-chant

W.ped on

f *mf* *mp*

Things Mum Says

4

27 *mp* out of tube

Paign - ton. Oops that was meant to be goo-gled. not text-ed to you.

pp

30 *f*

Ah ah ah eh eh eh ah ah ah

pull tube out lightly pull in lightly

f

33 *mp* sing into tube gradually move out of tube no vib *f* molto vib.

Are you still bu - sy? I'd love to fin-ish off our chat

W.ped off

a little sharper than voice to create beating

mp *f*

Things Mum Says

5

38 *mp* *mf* no vib

brief - ly but more round - ly and I'm ha - a py

mp *mf* beating (no vib)

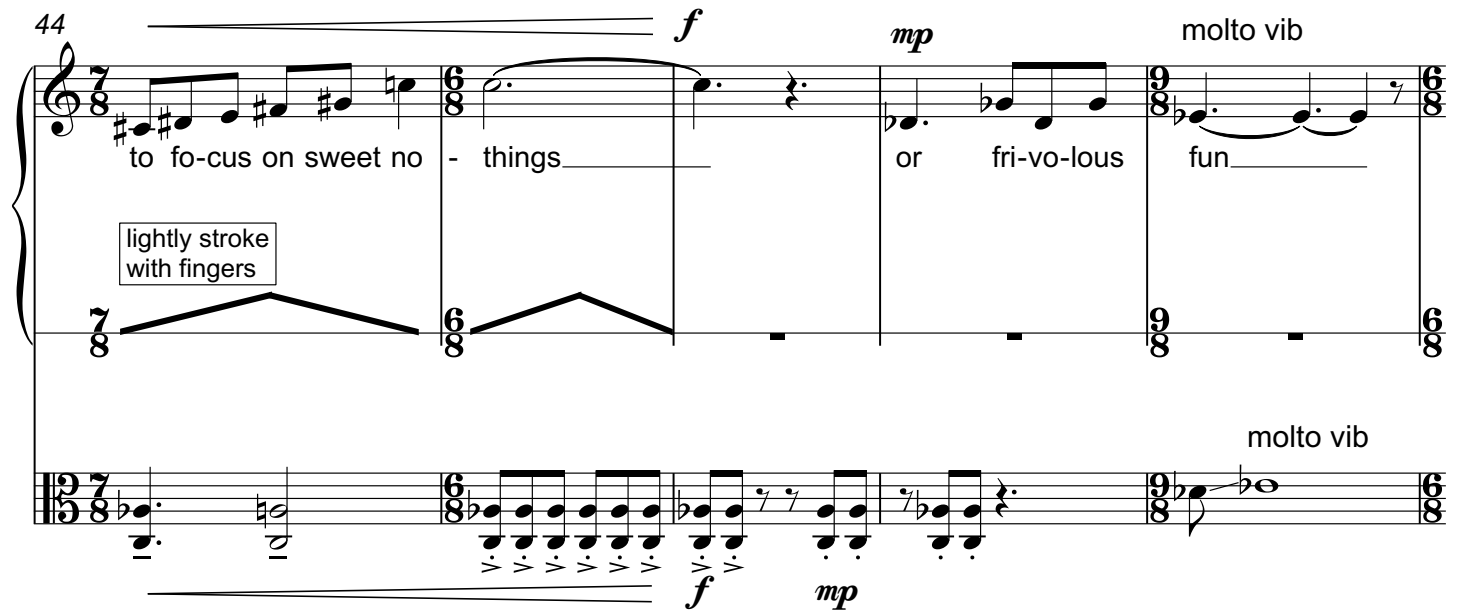


44 *f* *mp* *molto vib*

to fo - cus on sweet no - things or fri - vo - lous fun

lightly stroke with fingers

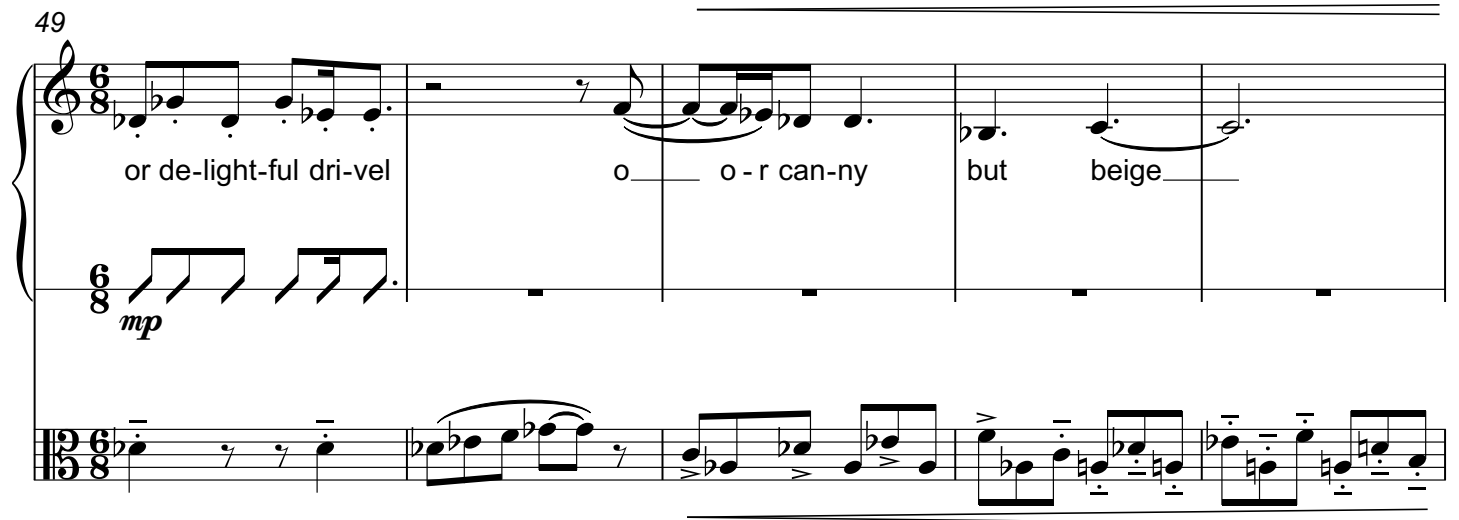
f *mp* *molto vib*



49

or de - light - ful dri - vel o o - r can - ny but beige

mp



Things Mum Says

6

54 *f* no vib *mp*

co - gi - ta - tions

f *mp*

a little flatter
for beating (no vib)

61 *mp* = 50 into tube out *mf*

So far_ so good_ So far so good_ So far so good So fa - r so

W.ped on

mf

67 into tube out *mp*

go o - o - od So far so go - o - o - od I'm not ly-ing

mp

Things Mum Says

74 *f* molto vib *mp*

tits up in an am-bu-la - ance

f

pp sul pont

f

Start pulling the random texts from a hat and reading them conversationally. Read them until the viola finishes playing. Space them out reasonably.

82

directly on bridge (super scratchy)

ord IV

begin to walk off stage. As you play *The Dashing White Sergeant*, walk into a different room so that it is audible but gets fainter

mp *mf* *p*

92 ♩ = 100 accel.

very lively, jig-like, play the viola as if its a fiddle.

mf

Things Mum Says

8

96

Musical notation for measures 96-99. The right hand (treble clef) has whole rests. The left hand (bass clef) plays a continuous eighth-note pattern. Measure 96 starts with a *mf* dynamic marking. The pattern consists of eighth notes, with some measures containing beamed sixteenth notes. The key signature has one sharp (F#).

100

Musical notation for measures 100-103. The right hand (treble clef) has whole rests. The left hand (bass clef) continues the eighth-note pattern. Measure 103 features a trill on the final note.

104

Musical notation for measures 104-106. The right hand (treble clef) has whole rests. The left hand (bass clef) continues the eighth-note pattern. Measure 106 features a trill on the final note.

107

rit.

Musical notation for measures 107-110. The right hand (treble clef) has whole rests. The left hand (bass clef) continues the eighth-note pattern. Measure 107 includes a trill. Measure 108 includes a trill. Measure 109 includes a trill. Measure 110 includes a trill. The piece ends with a double bar line.

As soon as the viola stops, stop what you are reading even if you are half-way through.

end with:
"Love to you all
dear daughters
and accoutrements .