

You can't do that!
A journey into vocal composition through an
exploration of musical genres and the
subversion of norms
10. The wall

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A thesis submitted for the degree of PhD
at the
Royal Conservatoire of Scotland
&
University of St Andrews



2024

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Identifier to use to cite or link to this thesis:
DOI: <https://doi.org/10.17630/sta/681>

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for Stephanie Lamprea

Katrin Klose (*1990)

The wall



based on a text by Marie Samrotzki





performance notes

all durations have relative length, not absolute;

noteheads:

- long, unmeasured
- ◊ medium, unmeasured
- short, unmeasured

the colours in the graphic elements relate to the following parameters:

- itches 
- dynamics 
- breath 
- effects 

The wall

for Stephanie Lamprea

Text: Marie Samrotzki

Katrin Klose (*1990)

live voice *ppp* *p* *pp* *pp*
dI dI dI [...] the sound dI dI dI [...]

tape pitched *mp*

tape text
There is an absurd and senseless, almost poetic struggle to push against something, which is never ending, futile. The sound of Exhaustion. Exhaustion is the thing. The Sound. Exhaustion from life, from fight, from love, from running.

7 *mp*
fu-tile dI dI dI dI dI dI ex-haus-tion dI dI dI the sound

vt3: scatter
ca. 30" use boxed pitch material to improvise (staccato), pitch:
[sound]
1'02"

Exhaustion from resignation. There is a certain complacency in the exhaustion.

10 vt3: robot *p* spoken text
Infinity. Absurdity. Body. Machine. Boundaries. Exhaustion. To make empty. Escapism. Synesthesia. Finding a calm in overstimulated overload. Taking drugs.

vt3: vocoder, robot off
1'31"

Infinity. Absurdity. Body. Machine. Boundaries. Exhaustion. To make empty. Escapism. Synesthesia. Finding a calm in overstimulated overload. Taking drugs. Infinity. Absurdity. Body. Machine. Boundaries. Exhaustion. To make empty. Escapism. Synesthesia.

28 *pp* *p* spoken *f*
a a A person crawls and creeps a

2'26"

Finding a calm in overstimulated overload. Taking drugs. A person crawls and creeps. Between play and disorientation. A person runs in a circle. Making the circles bigger and bigger, smaller and smaller.

34 *p* **vt3: random effects** ca. 45" *spoken, dynamics:*
 [between play and disorientation / delusion]
 3'15"

Ducks down. Stops. Begins running again. Like in a game with a dog. Between play and delusion.

37 **vt3: direct** *p* *f* *p* **vt3: scatter** ca. 15" *spoken, dynamics:* *spoken* **vt3: autotune** *pp* *gliss.* *fp*
 ex-haus-tion hu - man [system] a person is leaning against a wall a a
 4'02" 4'12" 4'27"

There is this indifference in the exhaustion. Body machine. Human. Body machine. System. A person is leaning against a wall. Half able to stand, half able to walk. The person is swaying in its own beat, the head against the wall.

44 *f* *pp* *f* **vt3: glissando, pitch:** ca. 20" *spoken p* *gliss.* *spoken* *p* *gliss.* *p* *gliss.* *mf*
 [between] three people i As to move it. u The feet slide away. a
 4'48" 5'05"

Between ecstasy and powerlessness. Three people push a wall with their hands. As to move it. The only thing moving is their bodies. The feet slide away. With the power of their bodies.

51 *spoken* *p* *f* *spoken* *p* *f* *pp* *fpp* *pp* *spoken* *p* *f* *p* *spoken* *fpp* *pp*
 Against the wall. o two people u dugudu gudu gadugudugudu dagada nothing is moving u a gudugudu they walk gadagadaga dagada

Against the wall. In the try to move the wall they only move themselves. Two people push each other. Like the wall, now the human opposite. The place where they meet, the hands, nothing is moving. The feet, the legs in movement. They walk, against each other, with each other.

58 *spoken* *pp* *ff* *gliss.* *mf* *pp* *pp* *spoken*
 They hold each other. ga du gu du gu da gu du gu du ga da ga da ga du gu du gu du gu da gu du gu du gu da ga da ga da ga da ga da u du gu du gu du The wall gives hold.

They hold each other. Without pressure no hold. Without uniform steps an imbalance. Forehead against a wall. The view turned downwards. Quiet walking against the wall. The wall gives hold. It doesn't move.

66 **vt3: megaphone** shout text *shout* *spoken* **vt3: vocoder / lead** ca. 85" *spoken / whispered / shouted / sung, effect intensity:*

The wall marks. It divides. It encloses. It protects and endangers. It guides and restricts. It hurts. [It hurts] + previous text

6'18" 6'52"

shouted + spoken
The wall marks. It divides. It encloses. Determining inside and outside. Private and public. It protects and endangers. It guides and restricts. It hurts.

74 **vt3: reverb** ca. 10" *breathing, intensity:* *inhaled / exhaled a* *p intimate, sighing*

What is the motor for moving? What makes us move? And why do we continue to move? Much body, much violence. Loop. The image of stagnancy within movement is contrary, yet omnipresent.

pp legato
dm dm dm [...]

a - ach a - ach a - ach [...]

87

Exploring rules in relation to crisis. How do we move as human beings within environments and systems of social structures? The feet and the body keep sliding off. We are trapped in a loop, like a locked groove. The wall, one instance. It remains unchanged.

a a - ach

101 ca. 25" *glissandi, dynamics:* **vt3: autotune** **vt3: reverb** *p*

a - ach a - ach a - ach a - ach a a a - ach a - ach a - ach a - ach a - ach

gliss. m m m [...]

113 ca. 10" *breathing, intensity:* **vt3: scatter**

a a - ach a - ach a - ach a a - ach a - ach a

breathing noises