Maximilian **M a r c o l l**

If music be the food of love

for two Soprano Saxophones and Electronics

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2014

written for Nikola Lutz & Mark Lorenz Kysela

Duration: approx. 12 min.

PREFACE

In the secret prisons of Guantánamo Bay and Abu Ghraib (at least), the U.S. forces applied music as a means of torture. As far as the public knows at this point, the selection of songs used, which is known as the "Torture Playlist" or "GTMO-Playlist", consists of Pop, Rock and Metal Songs which are well known, accessible and very popular in the western world.
While the precise criteria for the selection of particular songs are as yet unknown, there is a rather plausible possibility: the lyrics.
Of course, the majority of the prisoners, who don't speak English, were not able to understand them. Additionally, the playing back of two songs simultaneously (as reported by some sources) might render the lyrics incomprehensible, even for someone with sufficient language skills. For the torturing soldiers, though, the lyrics provide yet another way to further humiliate their victims.

Having been used as torture instruments, the songs themselves are imprinted with ambivalency in three ways:
The victims do not have access to a way of hearing the songs as popsongs. For them they can only mean pain, suffering, the inability to hear their own thoughts.
For us, the popsongs are still popsongs. Our perception might be slightly changed because of our knowledge of their use as weapons, which, then again, lies far beyond our imagination.
The torturing soldiers themselves actively change their own relation to the songs in a drastic way. Of course they have not been exposed to the songs in a way similar to their victims, they are however directly involved in the procedure. They must know the songs pretty well, after all, they made the decision to use them. They conciously decided to use something they like, something they identify themselves with on a cultural level, as a weapon against their prisoners.
I find it quite hard to imagine that they could later listen to the songs without also hearing the torture instruments.

The songs, I think it safe to presume, have been selected because the soldiers think of them as cultural symbols, because they like them, because they listen to them regularly anyway, because they have access to them and because the lyrics open up possibilities for some incredibly cruel and cynical jokes.

The songs are imprinted with two opposed ways of perception, that can never be accessed simultaneously. On the contrary, they obscure one another. While listening to them, the songs *as weapons* and *as songs*, are always present and absent at the same time, yet always in the directly invers relation.

The GTMO-playlist is, as of yet, unverified. Various sources claim however, that certain songs have been used. A selection of those serves as the sole musical material for this piece, referred to in the score using the short names in parentheses:

Bee Gees	"Stayin' Alive"	(Alive)
Neil Diamond	"America"	(America)
Barney & Friends	"I Love You"	(Barney)
Drowning Pool	"Bodies"	(Bodies)
Bruce Springsteen	"Born in the USA"	(Born)
Britney Spears	"Baby one more Time"	(Britney)
Christina Aguilera	"Dirrty"	(Dirrty)
Eminem	"White America"	(Eminem)
AC/DC	"Hells Bells"	(Hells)
Queen	"We are the Champions"	(Queen)
Metallica	"Enter Sandman"	(Sandman)
AC/DC	"Shoot to Thrill"	(Thrill)
Deicide	"Fuck Your God"	(None *)
Dope	"Take Your Best Shot"	(None *)
Nine Inch Nails	"March of the Pigs"	(None *)

Both performers are equipped with two micophones, head- (or ear-) phones and a speaker. For most parts of the piece, each of the performers hears a different song of the GTMO-Playlist on their headphones and, in excerpts, plays along to it, in the rhythm of her or his respective song's lyrics. Every single note played by one performer causes the other player's current song to be audible for the audience, through the respective other player's loudspeaker.
The songs are modulating each other. Both are there, simultaneously, in both saxophone & speaker-combinations, both as the rhythm that modulates the other song and as the "carrier" that is being modulated.
Both are simultaneously present and absent: Our perception does not permit us to actively listen to both layers at once. The focus has to change, to switch, back and forth. The respective other relation is permanently inaccessible.

*) Used only in the last section of the piece, occurence in the tape only, not in the player's parts.

Setup

Stage Positions

The players have to stand on stage, facing the audience, with a maximum distance between them. If possible, they should play behind glas or acrylic (sound protection) walls, like drum panels etc.
The speakers should be positioned in front of them, or, according to circumstances, next to them - but in any case close by.

Microphone Positions

The microphones should be positioned on top of each other. The lower micophone's position should allow for a normal playing posture, while the upper microphone should be mounted high, so that the players have to lift up their instruments until they are horizontal, in order to play into the mic.

Tape & Triggering

The electronics consists of two layers: A tape and live processing (gating). The tape has six channels: Two channels for the respective speakers (1: left & 2: right) and two channels for each of the headphones (3 & 4 for the left player and 5 & 6 for the right one). The tape has already been edited to include the interdependent triggering of the songs. Hence the "gating" has to be realised in realtime on the saxophones, only. Each player's signals are to be combined and subdued to the gating-process: Only if player A plays at a significant level, should the amplification of player B be activated, and vice versa.
The piece could be realised with two sidechain gates (see the figure on the right).

Microphone Levels

Only very soft sounds are played into the upper microphones. Their amplification level should be extremely high, so that "normal" tones, played into them would be extremely loud. The level of the lower microphones should be adjusted so that "normal" tones sound as loud as the soft sounds being amplified through the upper mics. The level of the tape should be in a balance with the saxophones, but in most situations slightly higher! The saxophones are supposed to "melt into" the playback.
This is however, not true for the last section of the piece (#31 until the end). Here, the saxophones are supposed to dominate the tape which is to dissolve into a soft hiss.

Overall level

Under no circumstances should this piece be played at extreme loudness levels! The overall loudness should be that of a fairly powerful, yet still "analytical" forte. No more than that!
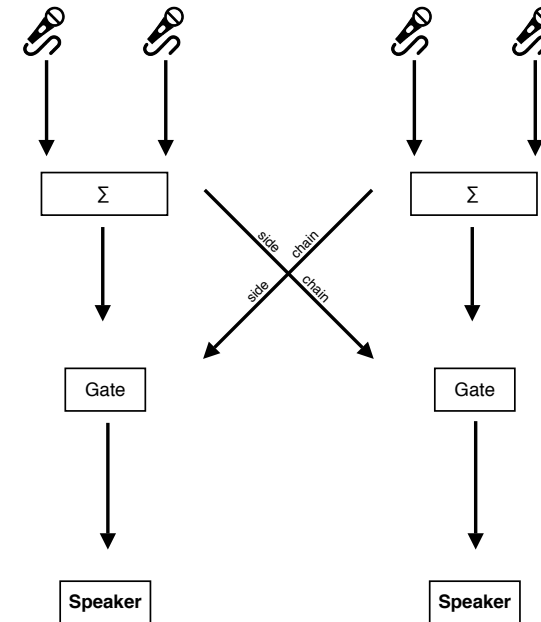
Remarks on Interpretation

Apart from a small section in the end of the piece, the players play along to their monitor tracks, their respective songs, at all times.
More precisely, they are playing along to their respective song's vocal track's lyrics. Melismata have been ignored in most cases.

Unless otherwise stated the players should always mimic the monitor track. This not only concerns articulation and dynamics, but does also include little portamenti, slight changes of pitch impractical to notate, use of vibrato, varieties of timbre, intensity of the tone and so on. The saxophone parts consist of pop music. They should be played like pop music.

Score

The score consists of two staves for each player:

The monitor track (headphones), written in C and the saxophone's stave written in B, on a coloured grey background.

Since the songs on the monitor tracks change rather quickly at times, and since each of them has it's own tempo (and sometimes a different metrum, too) there is no consistent metrum and no steady tempo for the saxophone players. Instead, the metrum and tempo varies according to the song being played on the monitor track. The switching of the songs on the monitor tracks is reflected in the graphical layout of both the monitor's and the saxophone's staves.

Since there are virtually no common measures for both players, there are section numbers in the top left corner of each stave system.

If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again! it had a dying fall:
O! it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odour. Enough! no more:
'Tis not so sweet now as it was before.

William Shakespeare
(The beginning of "Twelfth Night; or, What You Will")

If music be the food of love,
Sing on till I am fill'd with joy;
For then my list'ning soul you move
To pleasures that can never cloy.
Your eyes, your mien, your tongue declare
That you are music ev'rywhere.

Pleasures invade both eye and ear,
So fierce the transports are, they wound,
And all my senses feasted are,
Tho' yet the treat is only sound,
Sure I must perish by your charms,
Unless you save me in your arms.

Henry Heveningham
(Set to music by Henry Purcell)

If music be the food of love

Maximilian Marcoll, 2014

6

L

R

wanna get dir-ty it's a-bout time for my ar-ri-val Ah heat is up so la-dies, fel-las Bo-dies front back move your ass I like that tight hip hug-gers low for sure shake it - He Some thin' on the floor

Sandman:
♩ = 62

hand we're off ne-

Dirty vs Britney

Sandman vs Britney
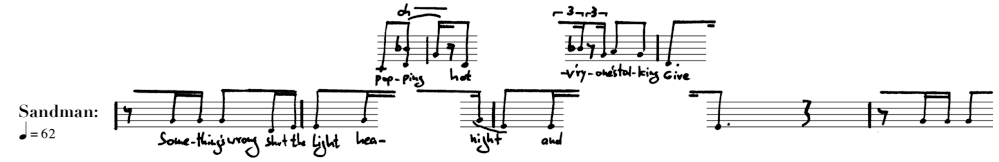
P mf poco

vs Dirty

vs Sandman mf poco

-ling me and I, I must con-fess I still be-lieve still be- lieve when I'm not with you I lose my mind Give me a sign Hit me ba-by one more time

7

I heard that   to get me off   Swea-tin 'til my clothes are off   Let's get o- pen cause a com-mo-tion

Sandman:
♩ = 62

Some-thing's wrong shut the light hea-   Pop-ping hot   hight and   vry-ohistol-king Give

Dirty vs Britney

L

mf ——— P ——— mf

Sandman
vs. Britney

Sandman
vs. Dirty

oh ba- by, ba- by   oh —   oh, ba- by ba-by   ey- e — yeah —   Oh ba- by, ba-by how was I sup-posed to know

Dirrty:
♩ = 100

you got —   just hit the

vs. Dirty

R

mf   P ——— mf

vs Sandman

P
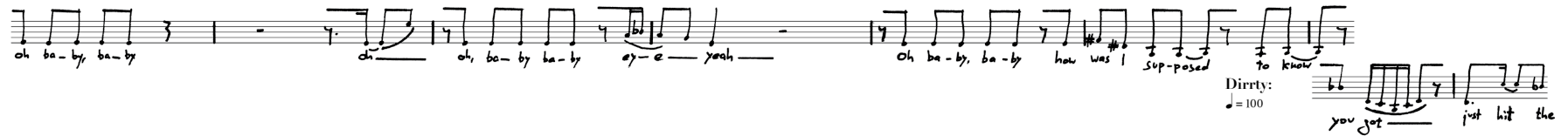
Dirty vs Sandman   mf

8

Dirrty:
♩ = 100

Par-ty, On! Sweat drippin' over my

dreams of lies dreams of dreams of one you fire and of things that will bite _____ yeah sleep with one eye o - pen grip-ping your pil - low tight e _____ xit

L

Sand vs Dirty

PP
Sand vs Britney

mf

3

Dirty vs. Britney:

(Sandman vs. Britney)

P

f

Britney:
♩ = 93

oh, pret-ty ba - by I shouldn't have let you go _____ I must con-fess _____ that my lone-li-ness _____ is kil-ling me now _____

Spot you're got my make some noise

R

Britney vs Sand

Dirty vs Sandman

3

Britney vs Dirty

P

f

15

9

10

11

up a fight ... got my bell, I'm gon-

Britney:
♩ = 93
me now

I'm gonna get ya, Sa - tan get ya   Ah, Hell's Bells

yeah, Hell's
here   and give me a (sign)

L
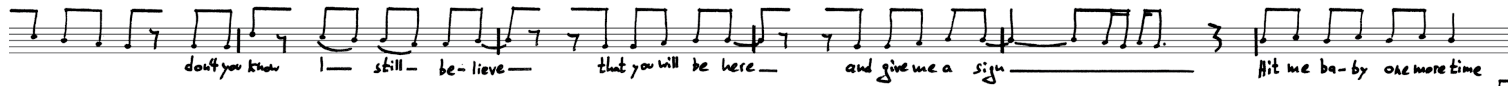
Britney vs America

Hells vs Bodies

Hells vs Born

(Hells vs.)
Bodies

America:
♩ = 125
Ev'ry-where a - round the world

thing got to give   Three, something got to give,   Now!

Let the bodies hit the floor   Let the bodies hit

ri-ca   Ev'-ry-time that   flag's un - furled

The're co-ming to A—me-ri-ca

—dies hit the floor

R

America vs Britney

America vs Born

(America vs Britney)

Bodies vs Hells

(Bodies vs Hells)

19

17

ne-ver-land Take ___ my ___ hand ___ We're off to ne-ver-ne-ver-land ___ We're off to ne-ver, ne-ver-land

L → lower mic   upper mic

you brought me fame and for-tune and ev'ry-thing that goes with it I thank you all but it is been no bed of ro-ses no- plea-sure cruise ___ I con-si-der it a challenge before

R upper mic   lower mic

18

We're off to ne-ver ne-ver-land ___ We're off to ne-ver ne-ver land ___ And we'll ___ keep on

Sandman vs Queen   Queen vs Alive
L upper mic   lower mic f

Alive:
♩ = 103
Life go-ing no- where ___

the hu-man race and I ain't gonna lose ___ And I need to go on— and on— and on— and on— we ___ are the cham-pions— my friend ___

R upper mic   upper mic   Alive vs. Queen
Queen vs Sandman   lower mic   lower mic   f

24

21

Bodies:
♩ = 131
Bea

L

upper mic →
open "slap", pp
pp

Ah, — we — are — the cham — pions — we — are — the cham — pions, — no — time — for lo — sers 'cause we — are — the cham — pions —

Eminem:
♩ = 75
me a duncanil lik a fire

Ah, ha ha ha stayin'a live Stayin'a live Ah, ha ha ha Stayin'a live —

R

upper mic →
open "slap", pp
pp

22

-teh why for (Why for) can't take much more haveya haveyo heaveyo hou one no-thing way with me, two no-thing way with me, three no-thing way with

L

Uh'k A

up under his ass helpohim get back to the top ev'ry fan black that I got was probly his in exchange for every whitefan that he's got. Like damn we just swapped sit-th' back lookeyat shit wow It's like my skin is just startin to work to my be-ne-fit now? it's White America —

I could be one of your kids

R

26

25

a — gain this — is the — end — here we go here we go here we go now One no-thing wrong with me Two no-thing wrong with me Three no-thing wrong with me Four no-thing wrong with me One

L

to your li-ving rooms I came and kids flipped when they knew I was pro-duced by Dre. That's all it took and they were in-stantly hooked right in and they connected with me, too, be-cause I looked like them That's why they put my ly-rics up un-der this mi - cros-cope Searchin' with a fine toothcomb it's like this rope wai-

R

26

Some things got to give Two, something got to give Three, Something got to give Now! — Let the bo-dies hit the floor let the bo-dies hit the floor let the bo-dies hit the floor — (Ho) Let the bo-dies hit the floor, let the bo-dies hit

L
air   as before   air   as before   ord.
                                                                  mf
                                                                  lower
                                                                  mic
(Ho)

tin' to choke tightenin' a-round my throat Wa-tching while I write this like I don't like this, hope all I hear is ly-rics, ly-rics, constant controver-ly, sponsors workin' round the clock to stop my concerts early surely hip-hop was ne-ver a problem in harlem only in boston af-ter it bo-thered the fathers of daughters

R
                                                                  ord.
                                                                  mf
                                                                  lower
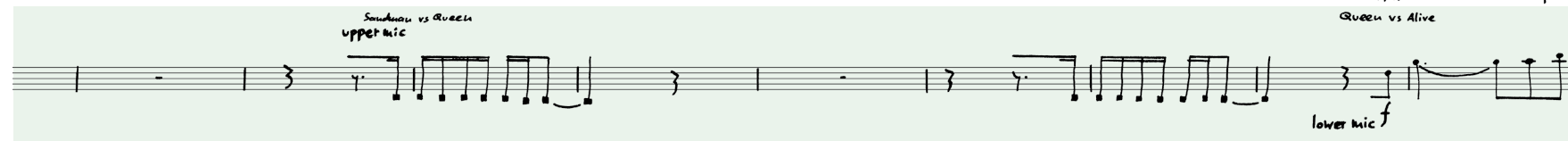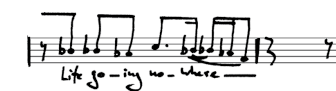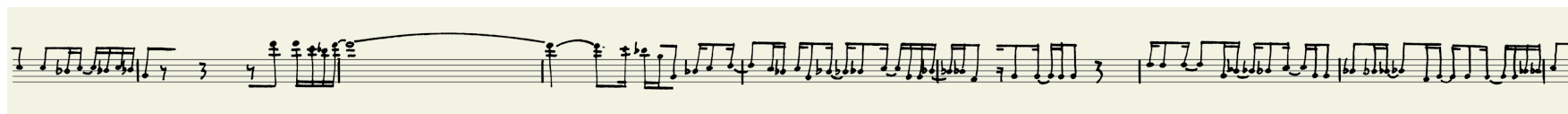   mic

27

floor   let the bo-dies hit the floor   skin and skin———   blood and bone   you're all by yourself——— but you're not a — lone   you wanted— in —   and   now you're here   Driven by hate con-sumed by— fear———

upper mic
open "slap", pp →

PP

starting to blossom, so now I'm   on telling the that from the rection...this when they're again...actin' like I'm the first rapper to smack bitches say forgot shit!   just look at me like I'm your closest   pal   the pos-ter child   the motherfucking spokesman now for

White A-mer-i-ca———   White A-me-ri-ca

I could be one of your kids———

upper mic
open "slap", PP →

PP

28

Whisper   cresc. ————————————————→ Scream

Barney:
♩ = 46

I   love   you,   you

Let the bodies hit the floor,   Let the bodies hit the floor,   Let the bodies hit the floor, let the bo-dies hit the floor ———

(air)

ord.

PP   ff   f
lower mic

White A-meri-ca———   White America———   White A-me-ri-ca———   White A-meri-ca———

lit-tle E-ric looks just like this   E-ri-ca loves my shit, I go to T R L   look how my hug I get   I could be one of your kids   lit-tle E-ric looks just like this   E-ri-ca loves my shit
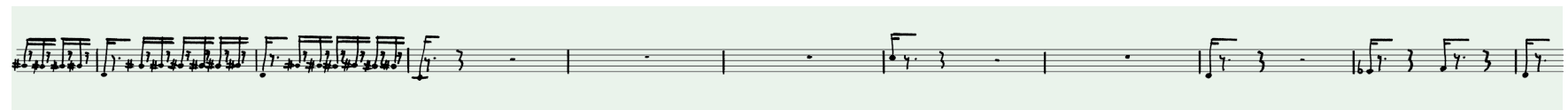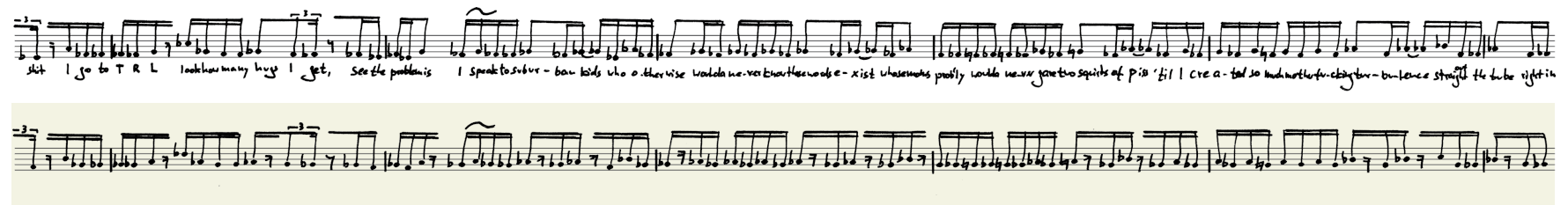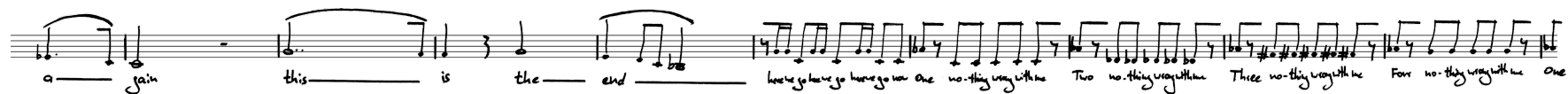
ord. (dry)

f
lower mic

29

love   me   we're   a   hap — py

Bodies:
♩ = 131

great   big

a   kiss   from

won't   you

love   me   too

One, no-thing wrong with me   Two, no-thing   They no-thing wrong with   no-thing wrong with me   One some   Two something's got to give   got to give   Now!

Bodies vs Eminem

(dirty)

L

Barney vs Eminem

I go to T R L   Look how many hugs I get   So   to the parents of A-me-ri-ca   I am the devil - ya aimed at little E- ri-ca   to attack her charac-ter   The ring lea-der of this circus of worthless pawns   sent to lead the march right up to the steps of congress and

Eminem vs Bodies

R

Eminem vs Barney

30

Barney:
♩ = 46

you love me　We're best friends　should be　with a great　and a kiss from me to　won't

Bodies:
♩ = 131

Let the bo-dies hit the floor, let the bo-dies hit the floor, let the bo-dies　floor, let the bo-　hit the floor　jump

L

Bodies vs Eminem

Barney vs Bodies　　Barney vs Eminem

piss on the lawns of the white house,　to burn the flag and re-place it with a parental advi — so-ry sticker

Bodies:
♩ = 131

hit the floor

Eminem:
♩ = 75

— ces of this democracy of hy — po — cri-sy.　Fuck you Ms. Cheney,　Fuck you Tipper Gore,　Fuck you with the freest of speech this di-

R

Eminem vs Bodies

Bodies vs Barney　　Eminem vs Barney

31

you say you love me too

L

In the following section up until the end of the piece, use saliva in the mouthpiece to produce fairly steady, airy, regular crackling, noisy sounds. The pitches indicated should only colour the hiss. Avoid breathing interruptions whenever possible. Circular breathing is preferred.

upper mic

P

vi-ded States of embarrassing will allow me to love　Fuck you!

Tape
2"

Bodies:
♩ = 131

Bea — ten　Why — take　much　more

In the following section up until the end of the piece, use saliva in the mouthpiece to produce fairly steady, airy, regular crackling, noisy sounds. The pitches indicated should only colour the hiss. Avoid breathing interruptions whenever possible. Circular breathing is preferred.

upper mic

R

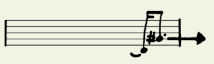P

32

L

R

here we go here we go etc. | one ... | two ... | three ... | four ... | one ... | two ... | three ... | Now! | Let the bo-dies hit the

33

L

R

floor   let the bo-dies hit the | Now! | push | me | a ____ gain | a ____ gain |

34

L

this ———— is   the —— end   here we go here we go   one ...   two ...   three ...   Now! ————   let the bo-dies

R

35

L

2   12   bo b o bo e bo   (Whisper)   3   3   3   3   one ...
                —someday   tear   let the bo dies hit the   floor!

R

36

L

two ....   three ....   four ...   one ...   two ...   three ...   Now!   let the bo-dies hit the   floor   Let the bo-dies hit the   floor   let the bo-dies hit the

R

37

L

floor   Let the bo-dies hit the floor   let the bo-dies hit the floor   let the bodies

R