

Everybody Loves Me

Percussion & Voice with Electronics
(Duo or Solo)
~11:30

Composed by Howie Kenty
For Daniel Pate

Everybody Loves Me

Percussion & Voice with Electronics
(Duo or Solo)
~11:30

Composed by Howie Kenty
For Daniel Pate

This piece was composed in part while in residence at the Aaron Copland House, July – August, 2017. Great thanks go to the Copland House organization and the premiere performer, the dauntless Daniel Pate.

PROGRAM NOTES:

Let us use his own words to reveal a path that begins with deep insecurity, an insatiable need for validation, and an extreme sense of entitlement. Let us follow it through to the fear, intolerance, and violence that the speaker stokes in many of his followers. If we allow this division to continue, where does this narrative ultimately end?

The salient question for me is how to reveal the toxicity in this nature to those who don't immediately recognize it; this power lies in inciting latent tendencies. When we each enter this type of exploration, what deep-rooted fears of Other might we find harbored within ourSelves, and crucially, how do we deal with them in our actual interactions?

This piece attempts these challenges by taking quotations as its only compositional seeds, adapting their contours, cadences, and words directly into pitches, rhythms, and text, implementing and re-arranging them to form the entirety of the work. While the audience's challenge is reflection and considered action, the performer's is simultaneously more difficult and potentially more alluring; they must possess themselves entirely of this visceral, uninhibited id, becoming pure reactive malice, discord, and excitation, unencumbered by contemplation or morality. It's a remarkably seductive path for everyone, regardless of philosophy.

Burdens of persuasion this tremendous are perhaps impossible for this piece; maybe another desperate scream of absurdity and horror is the only thing realized. Nevertheless, I believe it is a profound moral obligation for each of us to consider these questions and to act on our considerations, deliberately.

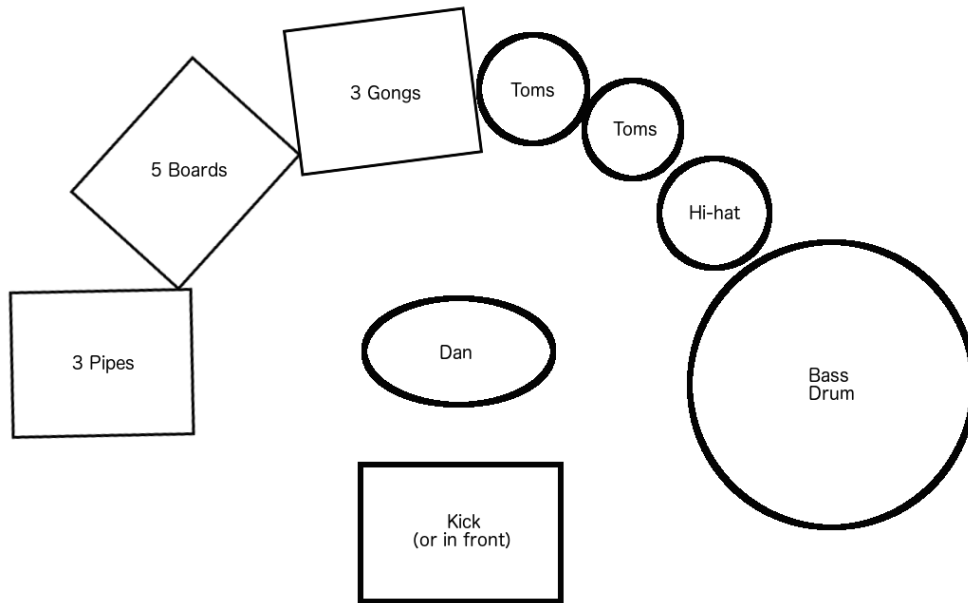
"Everybody Loves Me" is the first of a planned exploration encompassing three works.

PERFORMANCE NOTES:

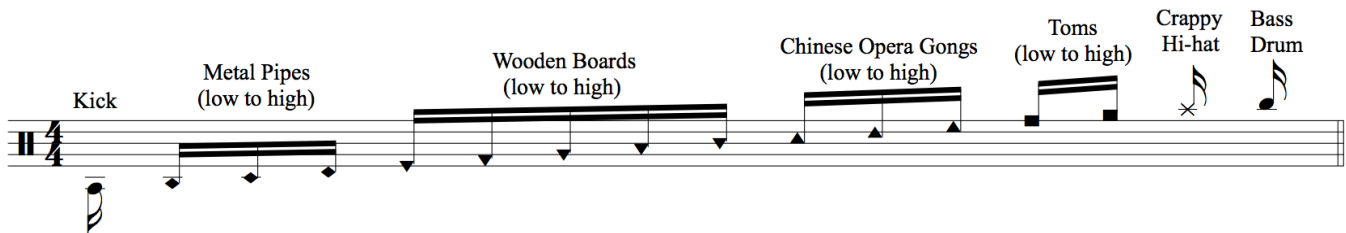
The performer is here asked to fully embody this character in both voice and percussion. With respect to the vocal elements, the primary concern should be a fully-invested dramatic portrayal of a character, not accuracy of pitch. The portions of the vocal notation that are intended to be pitched, with fixed durations, are notated as such; the most comfortable octave for the singer should be chosen. X noteheads and corresponding durations are used for portions of the vocal notation that are to be spoken, whispered, or shouted with fixed timing, merely indicating a rough relative contour and relative register to be used. X noteheads without durations indicate untimed spoken, whispered, or shouted gestures without specifically fixed timing; these can reside between surrounding percussive gestures at the pleasure of the performer. In all cases where contour is shown, it is merely a rough guide, and the performer should make the gesture their own.

In terms of percussion, this piece requires three metal pipes or rods, five wooden boards, three Chinese opera gongs, and two toms, each a set of different non-specific sizes/pitches, each arranged low to high, from left to right. Also required: a crappy hi-hat, perhaps bent, which produces a harsh sound when struck and bowed; a bass drum (or low-tuned floor tom); a kick drum. The suggested percussion arrangement is pictured below. This also corresponds to the notated score, in a clockwise motion beginning with the kick, arranged from low to high on the staff.

RECOMMENDED PERCUSSION SETUP:



PERCUSSION MAP:



TECHNICAL INFORMATION:

This piece requires five microphones: one for the kick, one for the bass drum, a stereo pair for the remaining percussion, and one for vocals. The percussion microphones are fed to a small mixer and summed into a stereo pair. The stereo pair is fed into an audio interface attached to a computer running an Ableton Live patch for live sampling, playback, and processing, as is a separate feed from the vocal microphone. Output from Ableton through the audio interface to the house is a stereo signal.

The performer(s) wear(s) an earpiece for a click, to be sent from the audio interface's headphone jack (split for two performers, if necessary). The performer can simply hit "play" in the Ableton project, and all sampling, playback, and processing is automated within the project. The Ableton project does not include live dry monitoring; this should be done in the audio interface's own software (and ideally sent to the house mixer separate from Ableton's output, so the mixing is not entirely done from the stage). That said, it is helpful for the stage performer to have dynamic control over the various levels, so it is recommended to use a MIDI controller for mapping to the Vocal Playback, Vocal Processing, Percussion Playback, Percussion Processing, and Main Output Levels (the Korg nanoKontrol is already mapped within the existing project). While the vocals will likely require dry amplification through this method, the live percussion may not. The goal should be for the dry feeds, Ableton processed feeds, and Ableton playback feeds to have relatively similar volumes, appropriate to the space.

The Ableton Live patch uses only the default plugins and several MaxForLive devices, so will work using the trial version of the software. For further information and to obtain the patch, please contact the composer at howardkenty@hwarg.com.

Everybody Loves Me

Percussion & Voice
with Electronics
(Duo or Solo)

For Daniel Pate

Howie Kenty

This piece was composed in part while in residence at the Aaron Copland House, July – August, 2017,
with great thanks to the Copland House organization.

AFFIRMATION

excited, ♩ = 125
(Click) **2**
mp (Deeply, audibly)

Voice

drumsticks **2**

Percussion

6 *p* (Whispered)

Eve-ry bod-y loves me eve-ry bod-y loves me eve-ry bod-y loves me eve-ry bod-y loves me eve-ry bod-y loves me eve-ry

8

bod-y loves me eve-ry bod-y loves me eve-ry bod-y loves me... [inhale] [exhale]

I. NEED

12 *ff* (Scream! Primal, rageful, fearful!) **slightly slower** (♩ = 120)

AAAAHH!!!

ff *f*

15 *mf* **a tempo** **slightly slower** *mf*

I was with eve-ry-bod-y, — eve-ry-bod-y loved me.

ff *f*

Everybody Loves Me

slightly slower (♩ = 120)

18 *a tempo* 7:8

ff *f*

21 (Spoken, loosely and confidently) *mf*

I was with eve-ry-bod - y. Eve-ry-bod - y loved me. When I

mf

24

called them, they al - ways treat - ed me well. [inhale]

mf

a tempo (Even more tortured and aggressive!) *ff*

AAAHH!!!

slightly slower (♩ = 120)

ff

32 *mf* *f* *mf*

I could have got-ten an - y - thing from an - y - bod - y. I get a - long with eve - ry bod - y.

mf *f* *mf*

36

Peo - ple love me. I've been ve - ry suc - cess - ful.

mf

40

Eve - ry - bod - y loves me

mf moderato (♩ = 110)

pp f

43

bow

(Long single bow stroke, scratchy and grating)

p mf pp

AFFIRMATION

47

mp

You can do an - y - thing.

pp mp mp

hands **mallets (medium hard)**

53

when you're a star, they let you do it. You're a

p

mallets (softer)

Everybody Loves Me

58

star you're a star you're a star you're a star you're a star you're a star you're a star you're a star...

p

64

(Light accents within roll)

first tempo (♩ = 125)

drumsticks

ppp *pp* *mp*

II. FEAR & HATE, PT. 1

(Even higher! A glimpse at the unhinged!)

73

AAHHHH!!!

A lot of peo-ple are say-ing

ff *f*

(Onimously, but animated)

78

that bad things are hap-pen-ing out there!

[inhale]

ff *mf* *mp*

83

p

87 *p* (Lower, darkly) *mf* (Spoken, loudly) *f*

Bad things are hap-pen-ing out there. We have some bad, bad, bad, bad, bad, bad peo-ple.

91 (Whispered) *mp* *f*

Bad, bad, bad, bad, bad, bad, bad, bad...

II. FEAR & HATE, PT. 2

94 *mf* (Spoken, disgusted, distressed) *pp* *pp*

Some of them are such ly-ing, dis-gust-ing peo-ple.

hands

99 *f* *mp*

I do hate them.

104 (Spoken, slowly and emphasized) *mf* *p*

I'll be ho-nest:

Everybody Loves Me

110 *p* (Softly, sneakily)

I would nev - er kill them. I would nev - er do that...

mf *ff* *mf* *p*

115 *mp* *p* *f*

I would nev - er do that...

ff *mf* *mp* *pp*

119 (Inhaling and exhaling audibly in a slow crescendo) *p* *f* **rabid**, ♩ = 135

[breathing]

drumsticks

pp

AFFIRMATION

126 *ff* (Raucous, messy barks!) (Shouted, gleeful!) *f*

AH! AH! AH! AH! AH AH AH AH AH AH AH AH AH AH AH! AH! AH! AH! AH! AH! I get a-long with eve-ry bod-y!

7:8 9:8 5:4 6/4 4/4

ff *f*

(High-pitched, even more insane!) *fff* *ff* (Gruff and obnoxious!) **moderato** (♩ = 105)

130 AAAHHH!! Eve-ry-bod-y loved me!

5:4 5:4 5

fff *f* *ff*

III. POWER

135 *mp* (Quiet but excited; discovering your power)

I could stand in the middle of fifth av - e - nue...

(Vary accents regularly)

p

138 (Emphasized) (Quietly but excitedly)

p and shoot some-bod-y... and I would-n't lose an-y vot-ers.

mp *p*

143

mp

(Growing more emphatic)

148 *mf* I could stand in themid - dle of fifth av - e - nue... and shoot some-bod-y

(Vary accents regularly)

f

mp

Everybody Loves Me

151

and I would-n't lose an - y vot - ers.

151

155

I could shoot some - bod - y

155

157

157

160

mp

I could shoot some - bod - y

160

162

162

165 *f* *p* < *mf* *f* *mf* (Vary accents regularly)

169 *pp*

I could shoot some - bod - y

173 3 3 3 3 3 3 3 3 3 3 3 3 5:4 5:4 5:4 5:4

178 5:4 5:4 5:4 5:4 *f* *mp*

183 *p* (An evil whisper) *pp* (Granulated bells) 11

I could shoot some-bod - y. Shoot some - bod - y.

IV. SELF-PITY & THREATS

slightly faster (♩ = 115)

(Granulated bells)

200 *p* (Deeply, audibly) *mp* *p* (Spoken slowly, disgusted) 3

[inhale] [exhale] [inhale] [exhale] ly - ing, dis - gust - ing peo - ple...

Everybody Loves Me

208 (Muttering to self) *mp* \times \times \times \times
 They let you do it.

p (Softly, sneakily)
 Eve-ry-bod-y loves me.

208 **mallets (stick-backs)**

213 *p*
 Peo - ple love me.

213 *mp* *p* *mp*

217 *p* (Softly, sneakily)
 Eve-ry - bod - y loves me...

217 *p* **drumsticks** *f*

222 **slight accel** (Exploding!) *mf* \times \times \times
 I do HATE them!

222 *mf* *ff* *mf*

227 *ff* (Emphatically)
 Look at the way I've been... treat-ed late - ly.

227 *f* *ff* *f* *ff*

231 *mp* (Muttering, whining self-pityingly)

Look at the way I've been treat-ed late-ly.

231 *mp* *mf* *f*

235 *p* (Disgusted, with gritted teeth) **slight accel**

Ly - ing, dis - gust - ing peo - ple...

235 *ppp* *f*

V. VIOLENCE

237 *mp* (Coldly, quietly furious) *mf*

They will be met with fi-re and fu-ry

237 *mf* *f*

241 *mf* (Defiantly!) *f*

like the world has nev-er seen. With fi-re and fu-ry...

241 *mf* *f*

244 (Shouting!)

like the world has nev-er seen!

244 *mf* *ff*

Everybody Loves Me

247 **slightly faster** (♩ = 120)

f (More!)

Musical score for measures 247-248. The system includes a vocal line, a piano accompaniment line, and a bass line. The tempo is marked 'slightly faster' with a quarter note equal to 120 beats per minute. The key signature has one flat. The time signature changes from 7/4 to 2/4. Dynamics include *f* and *ff*. Performance instructions include '(More!)' and 'Like the'. The piano part features a complex rhythmic pattern with many sixteenth notes.

249 (Shouting ecstatically!) *ff*

Musical score for measures 249-251. The system includes a vocal line, a piano accompaniment line, and a bass line. The tempo remains 'slightly faster'. The time signature changes from 7/4 to 2/4. Dynamics include *f* and *ff*. Performance instructions include '(Shouting ecstatically!)' and 'Like the'. The piano part continues with its complex rhythmic pattern.

252 *ff* (More!)

Musical score for measures 252-254. The system includes a vocal line, a piano accompaniment line, and a bass line. The tempo remains 'slightly faster'. The time signature changes from 7/4 to 2/4. Dynamics include *ff* and *f*. Performance instructions include '(More!)' and 'Like the'. The piano part continues with its complex rhythmic pattern.

gradual accel to ♩ = 125 by m. 270

fff (Screaming!)

Musical score for measures 255-257. The system includes a vocal line, a piano accompaniment line, and a bass line. The tempo is marked 'gradual accel to ♩ = 125 by m. 270'. The time signature changes from 7/4 to 2/4. Dynamics include *ff* and *fff*. Performance instructions include '(Screaming!)' and 'LIKE THE'. The piano part continues with its complex rhythmic pattern.

(Becoming unhinged!) *fff*

Musical score for measures 258-260. The system includes a vocal line, a piano accompaniment line, and a bass line. The tempo is marked 'gradual accel to ♩ = 125 by m. 270'. The time signature changes from 7/4 to 2/4. Dynamics include *fff* and *ff*. Performance instructions include '(Becoming unhinged!)' and 'LIKE THE'. The piano part continues with its complex rhythmic pattern.

261

WORLD HAS NEV-ER SEEN, EVE-RY BOD-Y LOVES ME!

261

fff

(ABSOLUTELY WILD.)

263

LIKE THE WORLD HAS NEV-ER SEEN!

263

fff

(INSANELY RAVING.)

266

LIKE THE WORLD HAS NEV-ER SEEN, EVE-RY BOD-Y LOVES ME!

266

fff

268

LIKE THE

268

first tempo (♩ = 125)

270

WORLD. HAS. NEV - ER. SEEN. EVE - RY BOD - Y LOVES ME!

270

VI. DOMINATION

272 **dark,** ♩ = 75 **3** *p* (Softly, contented) *mp*

mallets (medium hard)

You can do an-y-thing. When you're a star, they let you do it.

272 **3**

p (Softly, the tiniest bit of soul)

They let you do it. They let you do it. They let you

280

285

do it. They let you do it.

285

~0:45 (Samples continue and fade)
(Long, drawn-out bow strokes, scratchy and grating)

~0:15 (Samples out)

291

vary swells from *p* to *f*

pp