

# FEATHERMUCKER

for mezzo-soprano, guitarist, laptop, and feedback guitar

music by Ted Moore

text by Timothy Otte

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text by Timothy Otte

for  
mezzo-soprano  
guitarist  
laptop  
feedback guitar

commissioned by and written for

The Dream Songs Project  
Alyssa Anderson, mezzo-soprano  
Joe Spoelstra, guitar

This commission was made possible by the voters of Minnesota through grants from the Minnesota State Arts Board and the Metropolitan Regional Arts Council, thanks to a legislative appropriation from the arts and cultural heritage fund.

# FEATHERMUCKER table of contents

Page	Movement	Text	Instrumentation
1	When Acting as a Particle I		Fixed Media & Electric Guitar
2	HEATHERWALKER	a second can begin	Mezzo-Soprano, Electric Guitar, & Laptop
6	FEATHERMUCKER	a cage of ribs	Mezzo-Soprano & Laptop
7	HEATHERWALKER (Ghazal)	You said, I hope sleep comes	Mezzo-Soprano & Nylon Guitar
10	FEATHERMUCKER	You said if you need something to bite	Mezzo-Soprano & Nylon Guitar
13	WEATHERLURKER	waves wash steady	Mezzo-Soprano, Electric Guitar, & Laptop
14	When Acting as a Particle II		Fixed Media
14	REBOUND, RESTART, RENEW		Feedback Guitar
14	When Acting as a Wave I		Fixed Media
15	WEATHERLURKER	Over a clear horizon	Mezzo-Soprano & Electric Guitar
17	FEATHERMUCKER (Plume)		Electric Guitar & Laptop
18	FEATHERMUCKER	Like a dog	Mezzo-Soprano & Nylon Guitar
21	HEATHERWALKER	a feather against the blue of sky	Mezzo-Soprano & Nylon Guitar
24	HEATHERWALKER	One day we will arrive	Mezzo-Soprano & Nylon Guitar
28	When Acting as a Wave II		Fixed Media & Voice

# When Acting as a Particle I

*fixed media playback*  
*wait ~1:30*

LV all four notes  
on diff. strings

Guitar

8

11

12

16

*mf* *f* *mp* *ff* *mp* *pp*

*mf < f* *mp* *ff* *mp* *pp*

*f* *p* *mf p* *ff* *p*

*mp* *mf* *p* *mp* *mf* *mp*

*pp* *ppp*

RH

*8va*

*pont.* *norm.* *norm.* *tasto* *tasto*

*attacca*

# HEATHERWALKER

a second can begin

♩ = 44, *mysterioso*

*p* *mp* *p* *mp*

Mezzo-Soprano

a se-cond can be-gin in the mid-dle of a - no-ther se-cond a

Guitar

Laptop

fixed media playback from previous movement continues, delay ON

7 *p* *mp* *p*

Mezzo

life can live in - side of a - no - ther life

Gtr.

*mf* *mp* *mf* *mp*

Lptp.

10 *mp* *p* *mp*

Mezzo


we make nests in-side of homes we make in-side of hou-ses cit-ies in - side of cit-ies

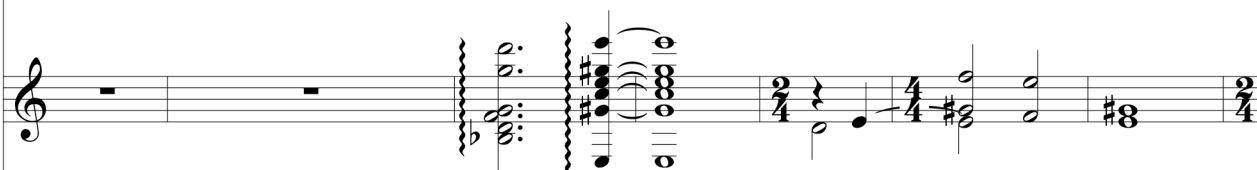
Gtr.


*mf* *mp* *mf* *mp*

Lptp.

14 *p* *mf*

Mezzo 

Gtr. 

Lptp. 

gods in-side of oth-er gods

playback from previous movement cuts out delay OFF

*mf* *mp* *mf* *mp* *p*

$\text{♩} = 88$ , with more excitement *mp*

21


Mezzo 


Gtr. 


*mp* *mf* *mp* *p* *mp* *p*

a

27 *mf* *mp* *mf*

Mezzo 

Gtr. 

Lptp. 

book can be-gin in me-di-as res a sec-ond can be-gin in me-di-as of a-noth-er

*mp* *mf* *mp*

31 *mp* *mf* *mp* *mf* *mp*

Mezzo *mf* *f* *mf* *f* *p*

Gtr.

Lptp. || "pre-delay" ends

sec-ond small yell-ow and black birds claim a sky in - side the grass-es

37 *rit.* *p* *mf*

Mezzo *p* *mf*

Gtr. *rit.* *f* *mf*

Lptp. ||

a sky in-side a great-er sky — (p) (pre-recorded:) look at them

make air noises with mouth, slowly moving between "f", "th", "sh", "wh", *p*

LV all four notes on diff. strings

LV all V IV VI

playback of pre-recorded material

44

Mezzo

Gtr.

Lptp. ||

what I have cre - at - ed how ma-ny worlds have I cre - a -

V IV VI V II VI V

record air noises and granulate through space

50 *rit.*  
*mp*

Mezzo  
ted? (*sung live:*) they nest in-side of one a - noth-er

Gtr.  
IV  
*mp*  
repeat ~7x  
LH only  
3 3 5 3 3  
*pppp*  
decrescendo a little each repetition

Lptp.  
playback granulated  
and diffused air noises  
through next movement

*attacca*



# FEATHERMUCKER

*a cage of ribs*

Soprano, read:

( ( ( a cage of ribs pointing  
toward the sky, this wingéd

thing : no longer feathered,  
hardly flesh. what's left  
is part of the concrete,

part of the native city.  
a lump of calcium.  
a hard sharp beak half open

a caw, a cry of fear; a sigh.  
what creature was this that fell broken  
into the gutter; the ditch?

ribs pointing at the sky. let your eyes  
follow their arc into  
the dark air : you think it's night

but it's bodiless feathers  
blocking the light of the sun ) ) )

accompanied by LFO-based live processing

# HEATHERWALKER (Ghazal)

♩ = 60, in the style of an indie folk song, with rubato pushing and pulling around the phrases  
voice is written at sounding pitch

Mezzo-Soprano

Capo 5 (written pitches will sound up P4)

*mp*

Mezzo

You said I hope sleep

Mezzo

co-mes East out of the sun, if it comes At

Mezzo

all. if it comes At all.

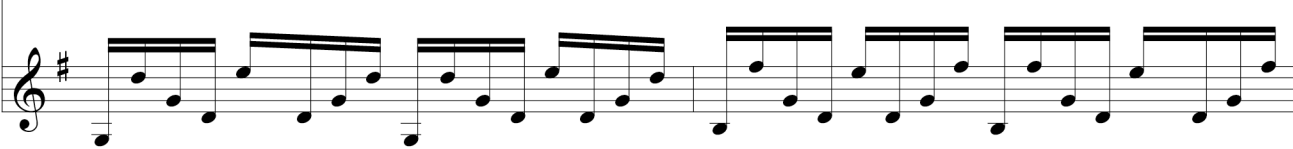
*f*

*mf*

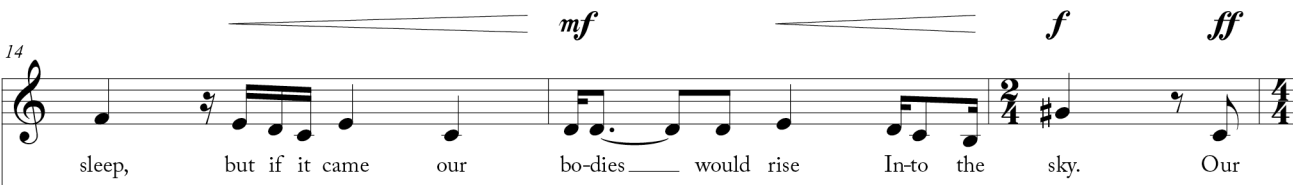
*mp*

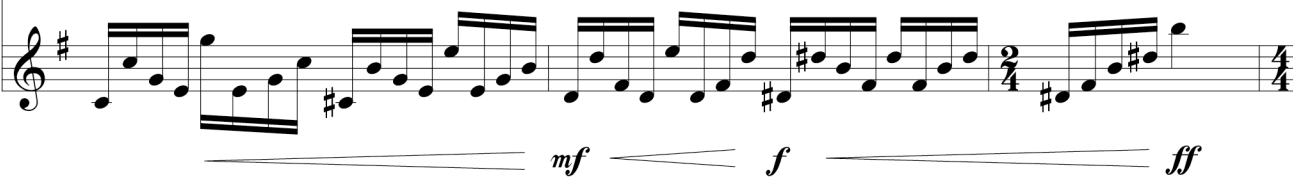
12

Mezzo  We weren't sure the last time we'd known

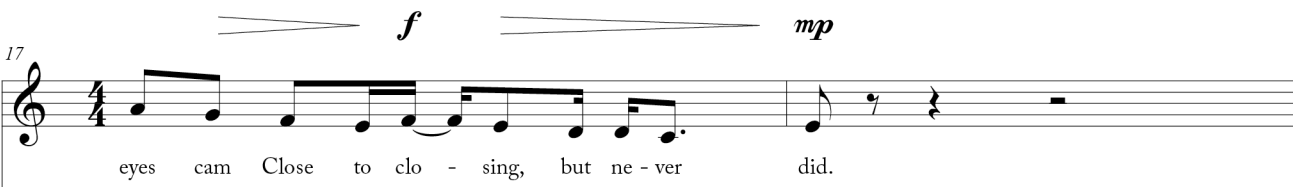
Gtr. 

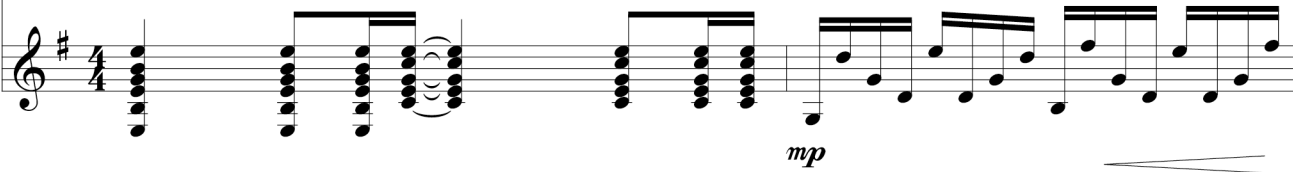
14

Mezzo  sleep, but if it came our bodies would rise In-to the sky. Our


Gtr. 

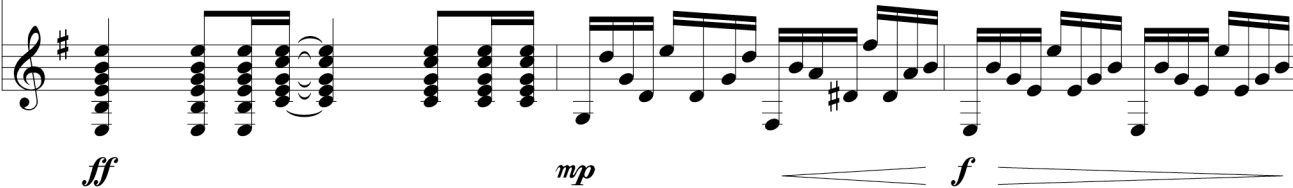
17

Mezzo  eyes cam Close to clo - sing, but ne - ver did.

Gtr. 

19

Mezzo  I asked who was co - ming Down the hall - way, and I heard You say,

Gtr. 

22 *pp*

Mezzo

a ghost.

Gtr.

*p*

25 *p*

Mezzo

May-be

Gtr.

*mp* *p* *mp*

28

Mezzo

she wil put us to sleep

Gtr.

31 *rit.*

Mezzo

Gtr.

*rit.*

# FEATHERMUCKER

You said if you need something to bite

speed:  $\rightarrow$  2" //

pitch:  $\rightarrow$  "t"

*mp*  $\rightarrow$  *ff*

Mezzo Soprano

*spoken:* You said, If you need something to bite,  
(*agitated*)

Guitar

5"  $\rightarrow$  2" //

mute D string

pick scrape sul E & A

RH:  $\rightarrow$  *ff*

move to bridge

violently strum all open strings and quickly mute!

p:  $\rightarrow$  2" //

*mf*  $\rightarrow$  "t"

Mezzo Soprano

here is my ha nd, my fi nge rs, my wri st. I bit down hard,  
(*capricious*) (*proudly*)

Guitar

RH:  $\rightarrow$  *ff*

metal slide, hit strings & hold then gliss begin near 12th fret

get to bridge by end of phrase

tipping/rocking slide fast from side to side (from E to e)

LH:  $\rightarrow$  sim., start at nut

s:  $\rightarrow$

p:  $\rightarrow$  (over whole text) "t"

*mp*  $\rightarrow$  *ff*

Mezzo Soprano

*mf*  $\rightarrow$  *ff* "t"

when your skin split, I choked  
(*agitated*)

You bled feathers.  
(*surprised*)

Guitar

3"  $\rightarrow$  3" //

RH: strike strings with slide and release

RH @ nut

arrive with LH fret 3 barre all strings

to fret 1

LH starting @ fret 1

moving to just over tone hole

*pp*  $\rightarrow$  *ff*

They tumbled out like dice, a bet I lost filling my longs, filling my mouth. I couldn't spit fast enough, I bit my tongue and cheeks, bleeding now myself, sucking muck into the swamp of my throat, dark mud, all thick and grit.

(*building: norm. to agitated*)

Mezzo Soprano

Guitar

RH & LH: immediately after text is read:

*ff*

10" total

random hits and slides with both hands, use space from bridge to about end of neck

*mf*

gradually to: less motion at strings, more rocking side to side

10" total

RH: LH:

*pp*

LH to 1" from bridge, RH in between

Mezzo Soprano

Guitar

RH: LH:

6" total

*pp*

LH holding position, RH rocking but sweeping so edge of slide plucks all six strings in order

2" *mp*

You moved (solemnly)

1"

to pull fistfulls of feathers from my mouth

RH: begin at bridge, move between bridge & tone hole

5"

pick srape sul E & A

Mezzo Soprano

Guitar

1" Hopeless.

1" You still bled,

5" feathers flowing from your wounded hand.

5" *mf*

I panicked. (apologetic)

RH: sim.

Mezzo Soprano

Guitar

2" *mp*

I clamped my jaw shut. (agitated)

*ff*

2" You said, (solemnly)

2" Open up. (hopeful)

2" Motherfucker, Open up. (solemnly)

*ff*

violently strum all open strings and quickly mute!

s: >

p: > "t"

x = mute D string

♩ = 72

Guitar

The musical notation is on a single staff in 4/4 time. It consists of eight measures. The first measure has a half note chord with a sharp sign and a diamond on the D string, and an 'x' below the staff. The second measure has a half note chord with a sharp sign and diamonds on the D and G strings. The third measure has a half note chord with diamonds on the D and G strings. The fourth measure has a half note chord with a sharp sign and diamonds on the D and G strings. The fifth measure has a half note chord with diamonds on the D and G strings and an 'x' below the staff. The sixth measure has a half note chord with diamonds on the D and G strings. The seventh measure has a half note chord with a sharp sign and diamonds on the D and G strings. The eighth measure has a half note chord with diamonds on the D and G strings and an 'x' below the staff. Dynamics are indicated below each measure: *mf*, *mp*, *p*, *mp*, *mf*, *p*, *mp*, and *mf*.

# WEATHERLURKER

waves wash steady

	~12"	~2:15
Guitar	capo 6: improvise with harmonics on all six strings on partials 2, 3, 4, & 5. play some melodically, play some harmonically	<p>capo off LH only</p> <p><i>pp</i> continue repeating...</p>
Laptop	<i>p</i>	<p>fixed media playback including soprano's voice</p> <p>(cue: "save you")</p>

Soprano	( ʒ )	whispered: I know this is a passing vision : how quiet in the wake of violence ( ( (
Guitar	continue repeating...	
Laptop		laptop part ends

very slowly  
LV all on diff. strings  
III II I V

Guitar

*f*

LV

*fine*  
*attacca*



When Acting as a Particle II  
for Fixed Media  
*attacca*

REBOUND, RESTART, RENEW  
for Feedback Guitar  
*attacca*

When Acting as a Wave I  
for Fixed Media  
*attacca*

# WEATHERLURKER

## over a clear horizon

♩ = 44, **austere** sing rhythms, gliss down over entire distance  
*p*

Mezzo-Soprano

rearticulate with rhythms,  
 the bend continues through  
 the rearticulations

faster rolls

Guitar

*p*

7

*mf*

*p*

Mezzo

vio-lent.

The land-scape a-flame with

Gtr.

slow roll

start with D#  
 bent up

*mf*

*mp*

*p*

*p*

♩ = 72, with more motion & hope

*accel.*

*mf*

*f*

Mezzo

flow-ers and breath-ing

like a gi-ant.

Ghost-ly plume fill-ing the

Gtr.

*accel.*

*mf*

*f*

*rit.* ♩ = 44, austere

*mp*  $\triangleright$  *p*

Mezzo 18

sky a-bove the plains \_\_\_\_\_ its soot ri-sing from a cra-ter sev-eral yards

Gtr.

*rit.*

*mp* *p* *mp*

♩ = 50, with more motion & hope *rit.* ♩ = 44, austere

*accel.* *mf* *p*

Mezzo 23

\_\_\_\_\_ a - cross and what lay at its cen-ter a nest com - pressed in-to stone.

*sweetly*

Gtr.

*accel.* *rit.*

*mp* *f* *sweetly* *mp*

Mezzo 28

*p*

Curled in its heart, a bird \_\_\_\_\_ and a mouse, \_\_\_\_\_ scorched \_\_\_\_\_ in-to a lab-yrinth \_\_\_\_\_ of bone.

Gtr.

start with D# bent up

*p*

# FEATHERMUCKER

## (Plume)

### Performance Instructions:

The whole performance should feel very improvisatory. Each section should last about 20 seconds, but can vary given the improvisatory nature. General shaping of gestures, dynamics, and climaxes should be improvised in response to the electronics. In particular, section C should try to correspond with a crescendo and/or rise in pitch in the electronics, climaxing at the same time. Section D should begin while the electronics are loud, overtaking the guitar's dynamics (hopefully directly following the simultaneous crescendo in section C) so that the very quiet playing is not heard at first, but is revealed once the electronics calm down a bit. Section E should feel like a cathartic coda.

### Form:

	(each section = ~20 seconds)									
Guitar Motive:	A	B	C	D	A	B	C	D	E	
Granular Gestures	ON	--	--	OFF		ON	--	--	--	
Random Scrubbing		ON	--	--	OFF		ON	--	OFF	
Looper			ON	--	--	--	--	OFF		

### Motives:

A

rotating quarter on E and B strings

move up and down string slightly for pitch variance

B

play random pitch and rhythm "melodies" on string between nut and tuning mechanism

C

♩ = ~72

*p* *mp* *f* *ff*

D

as fast as possible, LH only, repeat a few times each, fill the time

*ppp*

E

♩ = 72

*mf* *mp* *p* *mp* *mf* *p* *mp* *mf*

mute D string

# FEATHERMUCKER

## Like a dog

♩ = 44, Adagio

*p* > *pp* *p* << *mp* <<<

Mezzo-Soprano

Guitar

Guitar Staff 2

with pick, strike all six strings behind nut

*f*

*mp*

Like a Like a dog Like a dog

Mezzo

Gtr.

Gtr. 2

*mf* <<< *mp* *p* *mp* < *mf*

ridd-ing it-self of pests, the truck shook while you leaned out the

tap open e string with side of pick

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

*f*

Mezzo

Gtr.

Gtr. 2

*mp* *mp* <<< *mf*

win-dow, You said stop foll-ow - ing me,

2nd time, a little longer

rhythm for both hands:  
RH tapping on body use thumb and pinky

*mf* *mp* *mf* *mp* *mf*

dynamics same as LH

17 pressing forward... *mp* *a tempo* *f*

Mezzo why can't you leave me a - lone.

Gtr. pressing forward... *mp* *a tempo* tap e string with pick *f* *p* < *mf* > *p* *mf* *mp* < *f* *mp*

LV on diff. strings (sim.)

22 *mp*

Mezzo The

Gtr. *f* *mp* < *f* *mf* < *f* *mp* < *f*

Gtr. 2

RH: frantically switch between tapping e string with pick, tapping body with LH, and random chords behind nut  
 LH: tap frantically tap body of guitar with all fingers, sometimes with pads of fingers, sometimes with nails

26 *f* *mp* < *mf* *mp* < *mf* < *f* *mf*

Mezzo truck heaved for-ward — you turned to block my path, stomp-ing the brake like an in-sect.

Gtr. *f*

Gtr. 2

Repeats to be performed as more of a sectional vamp than literal repeats in order to execute cross fades  
Freely re-arrange these four measures in any order.

*p*

31

Mezzo

3 3 3 3 3 3 3 3

sca - tching at — your bu - sy blood sca-tching at your — bu-sy blood sca - tching at your bu-sy blood

enter synced with soprano  
LH only

Gtr.

let sop. sing ~4 measures before entering with scales

*n*

Gtr. 2

stop once guitar is faded in

34

Mezzo

3 3 3 3 3 3 3 3

sca-tching at — your bu - sy blood

whisper: You said, Get in.  
(calmly) (threateningly)

Gtr.

*pp*

38

Mezzo

Motherfucker, Get in.

Gtr.

Gtr. 2

*f*

# HEATHERWALKER

*a feather against the blue of sky*

Mezzo Soprano

~1"      ~6"      ~5"      ~3"

loose folds      pitch:      rolled "r" not voiced

"uh"      f th f th etc.      "r"

Guitar

$\bullet = \sim 60$

*f*      LV all

pitch:      *mf*      *p*

pick scrape sul E & A begin near tone hole      alternate b.t. these two strings muted slide up

Mezzo Soprano

~8"      ~4"      ~10"

*mf*      *p*      *n*      *f*'      *n*      *f*'

f th f th etc.      oo      oo

Guitar

$\bullet = \sim 60$

pick scrape sul E & A, begin near bridge, also click along frets      8<sup>va</sup> ... 1      LV all

*n*      *f*      *n*      *f*

speed: →

Mezzo Soprano

~8"      ~2"      ~1"      ~8"

with increasing frequency      not v.      popping sound      v.

*p*      *mf*      "b": voiced on any pitch      *p* < *f* *mp*

loose folds      pitch:      th      b b b etc.

"uh"      g "uh" g "uh" g etc.      sustain "s" sound

Guitar

(LV all)      etc.

speed: →      *p*      high muted note near bridge



Mezzo Soprano

~1" *n* *ff* *pp* *f* *p*

pitch: *loo* *af* *th* *sky*

> sustain "f"

Guitar

*p* *f* *mf* *ff* *mf*

speed:

8va ... 4x ~3"

...LV

Sop

~7" *mp* *f* *n*

mouth open *uh* *o.*

l.f. closed

random variations in dynamics and pitch, maintain intensity

> , *f* > < > < > < > < > < >

Guitar

*mp* *p*

not muted *not m.* *random motion along fretboard*

muted

near bridge

speed:

Sop

~5" *p* *mp* *pp* *f*

not voiced popping sound with lips

change mouth shape to vary pitch and timbre

*p p p* etc.

random muted notes near bridge, use all six strings keep moving LH placement for variety

"r"

Guitar

*p* *mp* *f*

♩ = ~60

Guitar

*f*

LV —————

*fine*

# HEATHERWALKER

## one day we will arrive

♩ = 60, in the style of an indie folk song, with some rubato pulling and pushing around the phrases

Mezzo-Soprano

voice is written at sounding pitch

Guitar

Capo 5 (written pitches will sound up P4)

*mp* *mf*

4 *mp*

Mezzo

One day we will arrive at the

Gtr.

*mp*

7 *mf* *mp* *mf* *f*

Mezzo

place where know-ing knows no bounds. We will cast off our masks

Gtr.

*mf* *f*

10 *p*

Mezzo

and sing

Gtr.

*mp* *pp*

13 *mp* *mf* *f* *mp*

Mezzo un-til know-ing o-pens wide its know-ing eyes and says I know

Gtr. *mp* *mf* *f* *p*

16 *mf*

Mezzo you I know you

Gtr. *mf* *f* *mp*

*pressing forward... with more motion*

19 *rit.*

Mezzo *rit.*

Gtr. *mf* *f*

*rit.*

22 *mp*  $\text{♩} = 60$  *mp*

Mezzo We will be con - tent in

Gtr. *mp*

26 *mf* *mp* *f*

Mezzo

know-ing on - ly the songs we — brought with — us, on - ly the things we — could fit

Gtr.

*mf* *mp*

28 *mf* *mp*

Mezzo

— in - side our fra-gile heads, our small

Gtr.

*f* *mp* *p*

31 *p* *mp* *mf*

Mezzo

hands our small hands.

Gtr.

*mf* pressing forward... with more motion

34

Mezzo

Gtr.

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

37 *rit.*

Mezzo


Gtr. *rit.* *mp* *attacca*


capo off (this is sounding pitch)


The image shows a musical score for two parts: Mezzo and Gtr. The Mezzo part is in treble clef and has rests in measures 37, 38, and 39, followed by notes in measures 40 and 41. The Gtr. part is in treble clef with a key signature of one sharp (F#). It features a tremolo in measures 37, 38, and 39, a melodic line in measure 40, and a final note in measure 41. The time signature changes from 2/4 to 4/4. Dynamics include *rit.*, *mp*, and *attacca*. A capo instruction is present: "capo off (this is sounding pitch)".

# When Acting as a Wave II

*fixed media playback*  
*wait ~1:15*

Sop.   $\text{♩} = 69$   
*p*  
look at them

Lptp.  *fixed media playback*  
reverb on sop.

4   
what I have cre - at - ed      how ma-ny      worlds have I cre - a - ted?      they

*rit.*  
*mp*

11   
nest in - side of one a - noth - er

*fixed media fades*  *n*  
*fine*