



Zero Space | חלל אפס

by Yifeat Ziv

2017

Zero Space (חלל אפס) is a 6 minutes original sound art piece by Yifeat Ziv, created especially for the "Sensing Sound" installation

This score displays the three components of the piece -

1. All musical materials and instructions for the performers (for the recording session).
2. A sketch of how all materials should be edited along the timeline.
3. A soundscape representation of how these materials should be divided in the space.

Speakers & channels for the Sensing Sound installation - (see chart):

The piece uses 9 of 10 speakers (channels 1-9) of the outer speaker circle that was set up for the installation, getting signals from 9 different channels, since 9 is the ideal number for a vocal trio. It also uses all 10 internal speakers as one channel (channel 10), and all subwoofers as one channel (channel 11).

* This score does not contain sound effects and volume adjustments instructions since the mix should be adjusted on site in collaboration with sound designer. No modulation effects should be used on any channel except for the subwoofer channel that should be pitch-shifted to 65-100 Hz.

Special Characters Key:



= Speakers system.



= Repeat the phrase that appears between the brackets - [] - continue till the end of the arrow.

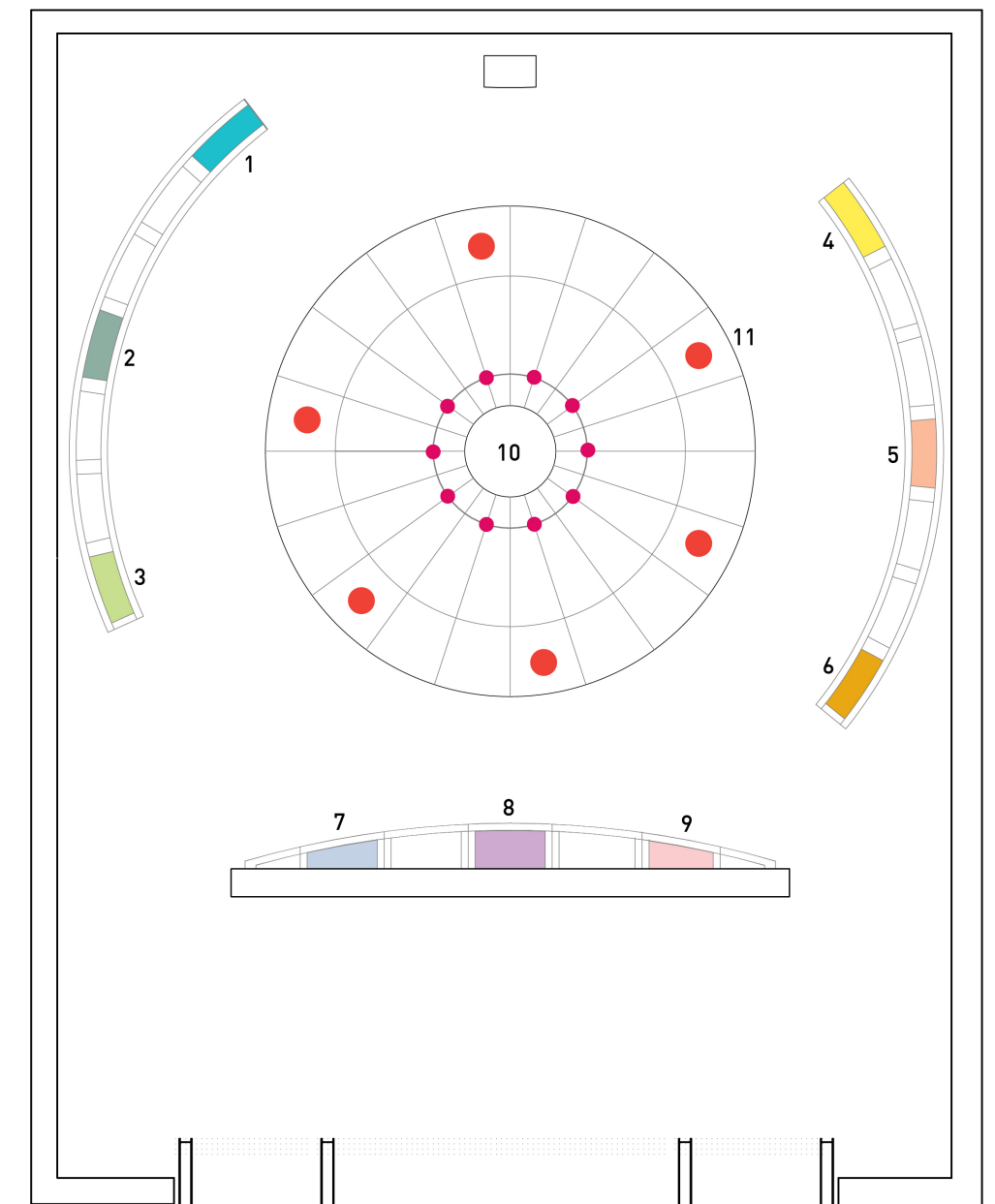


= Send to a specific channel (each channel is represented by a different color, according to the attached plan view).



= Send to all channels except for the subwoofer.

Plan View:



A [00:00-01:30]

Long sounds using only the consonant "v" (no syllable).
Choose pitch from your lowest register. One pitch for every full exhale.
Replace pitch on every breath. **Direct the sounds into your body**

Singer 1 (A)

Singer 2 (A)

Singer 3 (A)

Singer 1 (B)

Singer 2 (B)

Singer 3 (B)

Singer 1 (B)

Singer 2 (B)

Singer 3 (B)

Singer 1 (B)

Singer 2 (B)

Singer 3 (B)

B [01:30-02:03]

The musical score is for three vocal parts, each with a corresponding keyboard accompaniment line. The tempo is marked as quarter note = 46. The key signature has one sharp (F#). The time signature starts in 5/4 and changes to 3/4 in the final two measures. The lyrics are in Hebrew. The score includes dynamic markings (mp), articulation (accents), and a final asterisk indicating a fade-out.

Singer 1 (A)
Tempo: $\text{♩} = 46$
Lyrics: la - tzuf la - tzuf be - to - chi kmo ha - ya - re - 'ach ta - mim
Musical notation: Treble clef, 5/4 time signature, *mp* dynamic, accents on the first two notes of each phrase, a triplet of eighth notes in the third measure, and a final note with an asterisk.

Singer 2 (A)
Lyrics: al pney al pney be - to - chi kmo ta - mim
Musical notation: Treble clef, 5/4 time signature, *mp* dynamic, accents on the first two notes of each phrase, a final note with an asterisk and the word "Voice" above it.

Singer 3 (A)
Lyrics: kol ha - ya - mim kol ha - ya - mim be - to - chi kmo ta - mim
Musical notation: Treble clef, 5/4 time signature, *mp* dynamic, accents on the first two notes of each phrase, a final note with an asterisk.

*last note should fade into the next part.

C [02:03-03:16]

mp $\text{♩} = 46$ Voice

Singer 1 (A) le-'i-to be-'i to le-'i-to be - 'i to le -'i-to be - 'i to le - 'i-to be - 'i to

Singer 2 (A) le-'i-to be-'i to le-'i-to be - 'i to

Singer 3 (A) le-'i-to be-'i to le-'i-to be - 'i to le -'i-to be - 'i to le - 'i-to be - 'i to le - 'i-to be - 'i to

Singer 1 (B) $\text{♩} = 46$ *mp* le - 'i-tcha be - 'i tcha le - 'i-tcha be - 'i tcha

Singer 2 (B) *mp* le - 'i-tcha be - 'i tcha le - 'i-tcha be - 'i tcha

Singer 3 (B) *mp* le - 'i-tcha be - 'i tcha le - 'i-tcha be - 'i tcha

Singer 1 (C) $\text{♩} = 46$ *mp* le -'i-tech be - 'i tech le - 'i-tech be - 'i tech le - 'i-tech be - 'i tech le - 'i-tech be - 'i tech

Singer 2 (C) *mp* le -'i-tech be - 'i tech le - 'i-tech be - 'i tech

Singer 3 (C) *mp* le -'i-tech be - 'i tech le - 'i-tech be - 'i tech

Dreamy $\text{♩} = 104$ *mf*

Singer 1 (D) bein 'af 'a pei kti fa lish ko 'a be to chi be to chi *

Singer 2 (D) bein 'af 'a pei kti fa lish ko 'a be to chi be to chi *

Singer 3 (D) bein 'af 'a pei kti fa lish ko 'a be to chi be to chi *

*last note should fade into the next part.

Sing this phrase as fast as you can.

Singer 1 (A)

p *mf* *p*
pe-i-mot pe-i-mot pe-i-mot pe-i-mot pe-i-mot

Singer 2 (A)

p *mf* *p*
pe-i-mot pe-i-mot pe-i-mot pe-i-mot pe-i-mot

Singer 3 (A)

p *mf* *p*
pe-i-mot pe-i-mot pe-i-mot pe-i-mot pe-i-mot

Singer 1 (B)

p *mf* *p*
pe-i-mot pe-i-mot pe-i-mot pe-i-mot pe-i-mot

Singer 2 (B)

p *mf* *p*
pe-i-mot pe-i-mot pe-i-mot pe-i-mot pe-i-mot

Singer 3 (B)

p *mf* *p*
pe-i-mot pe-i-mot pe-i-mot pe-i-mot pe-i-mot

Singer 1 (C)

sf *sf*
ve la

Singer 2 (C)

sf *sf*
so 'o

Singer 3 (C)

sf *sf*
vim mot

Singer 1 (D)

mf
be to chi be to chi be to chi *

Singer 2 (D)

mf
be to chi be to chi be to chi *

Singer 3 (D)

mf
be to chi be to chi be to chi *

*last note should fade into the next part.

Long sounds using only the consonant "v" (no syllable).
Choose pitch from your lowest register. One pitch for every full exhale.
Replace pitch on every breath. **Direct the sounds into your body**

Singer 1 (A)
Singer 2 (A)
Singer 3 (A)

Read the whole poem - quietly, slowly and gently.

Singer 1 (B)
Singer 2 (B)
Singer 3 (B)

Singer 1 (C)
Singer 2 (C)
Singer 3 (C)