

# Drivel Team

for four voices

---

Christopher Fisher-Lochhead



## Drivel Team [2014-15] for four voices

composed for Quince

---

Drivel Team is a ritual of difference. In sixteen “tellings,” it presents the transcribed spoken performances of each of the members of Quince as they read Lydia Davis’ short story, “My Husband and I.” From one telling to the next, the musicalized speech is presented so as to highlight various dimensions of difference between the performers’ speech patterns. The piece is not concerned with linguistic meaning - it creates significance through a verticalization of that which is individual or distinctive in how we speak: interpretation become harmony.

---

Click tracks, mockups, and other materials can be found at [cflmusic.com/drivel-team](http://cflmusic.com/drivel-team)

Duration: c. 20 minutes

This piece should always be performed in its entirety and in the specified order. The time between tellings should be varied so as to avoid predictability. Spatialization and amplification are both encouraged if the performance space demands them. The effect of the piece should be immersive and the sounds should be easily audible so that nuances of rhythm and pitch can be clearly perceived. The captions that follow each telling can be printed in a program but should not be announced during the performance. They are there to provide a subjective reading of music that is otherwise methodically determined.

The basis for each telling is an “average” speech pattern extrapolated from the four individual performances. Variation between tellings is created by various permutations of “dissent” in the voices. A dissenting voice deviates from the average performance by presenting the pitches and/or rhythms of its corresponding source performance. In each telling, the voices are constricted by a certain segmental boundary (beat, measure, phrase, sentence, region, or whole) Every effort should be made to be sure that the voices lock in rhythmically at the boundaries between the appropriate segmentation. Some tellings feature a single performer, indicated by an asterisk next to their name. The first telling states the average performance while the last telling presents all four individual performances adjusted to fit the same overall duration.

---

**Telling 1 (A):** *lapis*

**Telling 2 (AC):** *serpent/autophage*

**Telling 3 (ACLK):** *chaperones*

**Telling 4 (AL):** *pas de bourrée*

**Telling 5 (CLK):** *toadies*

**Telling 6 (ACLK):** *rubber/road*

**Telling 7 (ALK):** *ricercar*

**Telling 8 (CK):** *dark page*

**Telling 9 (ACL):** *obsequies*

**Telling 10 (CLK):** ...

**Telling 11 (ACLK):** *au pair*

**Telling 12 (ACL):** *alone together*

**Telling 13 (ACLK):** *prison blues*

**Telling 14 (ACL):** *caccia*

**Telling 15 (ACK):** *stages*

**Telling 16 (ACLK):** *imago*

## Notation

### Rhythm/Sustain

All rhythmic information is given in the “rhythm staff” above each instrument’s primary staff. In addition to the beams, secondary beams, and tuplets that traditionally indicate rhythm, the rhythm staff also houses the dots that are normally found next to the notehead. The meter is given above the rhythm staff as are the barlines. Each vertical stem that descends from the rhythm staff corresponds to a musical event: the beginning or end of a note, the beginning or end of a glissando, the peak of a crescendo, the beginning or end of a gesture, etc. “Empty” rhythmic values are indicated by stem nubs.

Given that stems only indicate these musical events, the rhythm staff does not explicitly indicate duration. In this system, a note’s duration can be extrapolated as the distance between the note’s indicated beginning and end. Sustain is indicated by thick horizontal lines. When a passage contains several consecutive note changes, the sustain line can be omitted in the interests of clarity and visual simplicity. In such a case, the indicated note lasts up to the next note change. This shorthand is only employed in passages of continuous playing and only when there are no intervening stem nubs; the end of a note that does not immediately move to a new note is always given by a vertical stem. In the passages where this shorthand is used, that is, when no sustain is indicated, the rhythmic value given in the rhythm staff represents the duration of the note as it would in traditional notation.

Whenever a musical event does not fit the grid indicated by the rhythm staff, it is given as a grace note. Non-horizontal sustain lines indicate glissando between the given beginning and end pitches. Tuplet brackets span the entire rhythmic value to which it applies. The horizontal spacing is exactly proportional throughout the score. Notes marked with a staccato dot are to be as short as possible.

### Phonemes

All phonetic information is given using standard IPA characters. A hollow notehead corresponds with unvoiced phonemes. In some cases, an unvoiced plosive occurs at the end of a glissando. When this happens, the hollow notehead is given as a specific pitch. Since, of course, an unvoiced phoneme by definition does not have a stable pitch, in such cases the notated pitch indicates the endpoint of the glissando immediately preceding the plosive. Gradual transitions between phonemes are indicated by a horizontal arrow.

[ŋ] Indicates a syllabic consonant. A little emphasis is sometimes required to effect this.

~ Creaky voiced phonation (vocal fry)

### Miscellaneous

*/mf* A backslash preceding a dynamic marking denotes a sudden (subito) change of dynamic.

All effort should be made to accurately coordinate the voices as notated and to tune the resulting vertical sonorities, but as a guide to preparation of the performance, gray shading is used to highlight certain vertical sonorities that should be prioritized and carefully tuned.

*for Chris, Hans, and Jay with affection and gratitude*



# Telling 1

amanda

The musical score is presented on a grand staff with a treble clef and a common time signature. It consists of four systems of music, each with a time signature of 1/8. The score is marked with various dynamics including *pp*, *p*, *mp*, and *p*. Performance instructions include *[m] sempre* and *lapis*. The score is divided into measures by vertical bar lines, with some measures containing complex rhythmic patterns and accidentals. Above the staff, there are several boxed annotations:  $[ \text{r} = 60 ]$ ,  $[ \text{r} = 127 ]$ ,  $[ \text{r} = 118 ]$ ,  $[ \text{r} = 169 ]$ ,  $[ \text{r} = 113 ]$ ,  $[ \text{r} = 163 ]$ ,  $[ \text{r} = 113 ]$ ,  $[ \text{r} = 103 ]$ ,  $[ \text{r} = 171 ]$ ,  $[ \text{r} = 153 ]$ ,  $[ \text{r} = 130 ]$ , and  $[ \text{r} = 108 ]$ . Below the staff, there are several boxed annotations indicating time points:  $0''$ ,  $7.5''$ ,  $15''$ ,  $22.5''$ ,  $30''$ ,  $37.5''$ ,  $45''$ ,  $52.5''$ , and  $60''$ . The score concludes with the word *lapis* at the bottom right.

# Telling 2

amanda\*, carrie  
[measure]

The musical score is divided into two systems. The first system covers measures 60 to 113, and the second system covers measures 127 to 153. Each system contains two staves, A and C, with various musical notations including notes, rests, and dynamic markings. Phonetic annotations are provided below the notes, and vertical lines indicate specific time points.

**System 1 (Measures 60-113):**

- Staff A: [F=60] at 0". Measures 60-63: [m] [ɪ → n]. Measures 64-67: [m]. Measures 68-71: [m] [ə]. Measures 72-75: [m] [i → n] [æ] [ɔ → m]. Measures 76-79: [m] [i].
- Staff C: [F=127] at 7.5". Measures 60-63: [m] [ɪ → n]. Measures 64-67: [m]. Measures 68-71: [m] [ə]. Measures 72-75: [m] [i → n] [æ] [ɔ → m]. Measures 76-79: [m] [e → i].

**System 2 (Measures 127-153):**

- Staff A: [F=163] at 15". Measures 127-130: [m → æ] [ə]. Measures 131-134: [m] [ə → n] [hu] [ɹ]. Measures 135-138: [er → n] [aɪ] [ə] [m]. Measures 139-142: [m] [i] [vn].
- Staff C: [F=163] at 22.5". Measures 127-130: [m → æ] [ə]. Measures 131-134: [m] [ə → n] [hu] [ɹ]. Measures 135-138: [er → n] [aɪ] [ə] [m]. Measures 139-142: [m] [i] [vn].

Vertical lines indicate time points: 0", 7.5", 15", 22.5", and 30".

37.5° 45°

A

C

[ $\Gamma = 130$ ] [ $\Gamma = 108$ ]

[ $\Gamma = 130$ ] [ $\Gamma = 108$ ]

[ $\epsilon n$ ] [m] [eɪ] [n] [m] [æ n] [a m] [m] [æ n] [aɪ] [m]

[ $\epsilon n$ ] [m] [eɪ] [n] [m] [æ n] [a m] [m] [æ n] [aɪ] [m]

52.5° 60°

A

C

[ə] [m] [ə → m] [ŋ] [aɪ] [m] [a → ɪ m] [ə n] [aɪ] [ŋ] [i] [æ n] [m] [ɪ → n]

[ə] [m] [ə → m] [ŋ] [aɪ] [m] [a → ɪ m] [ə n] [aɪ] [ŋ] [i] [æ n] [m] [ɪ → n]

serpent/autophage

# Telling 3

amanda, carrie, liz, kayleigh  
[phrase]

The musical score is presented in four staves, labeled A, C, L, and K. Above the staves, there are performance markings including a dynamic range from 0" to 7.5" and a series of frequency markers in brackets: [F=60], [F=127], [F=118], [F=169], [F=113], [F=132], [F=111], [F=149], [F=113], [F=127], [F=118], [F=169], [F=113], [F=132], [F=111], [F=189], [F=113].

Staff A (w/L):  
[F=60] 0"  
[F=127] 1/8, 2/8, 5/16, 1/8  
[F=118] 5:4, 3/8, 5:4  
[F=169] 2/8, 7/32, 3:2, 5/16  
[F=113] 2/8, 5:4, 3/16, 2/12, 3:2, 1/8, 7/32, 2/12, 3:2, 9/32, 4:3, 5/16  
pp < /p <  
[m]-[ə]→n] [a i j] [i]→n] [m] [ə] [aɪm] [ə] [m] [i]→n] [æ] [ɔ]→m] [aɪ] [s,j] [e]→i]

Staff C:  
[F=132] 1/8, 7/32, 5/16, 5:4, 1/8  
[F=111] 2/8, 5:4, 3:2, 5/32  
[F=149] 3/16, 5/16  
[F=113] 2/8, 3/16, 7:6, 3:2, 5:4, 1/8, 2/8, 3:2, 5/32, 6:5, 2/8, 5:4, 5/32, 2/12, 3:2  
p < /mp <  
[m]-[ə]→n] [a i j] [i]→n] [m] [ə] [aɪm] [ə] [m] [i]→n] [æ] [ɔ]→m] [aɪ] [s,j] [e]→i]

Staff L (w/A):  
[F=127] 1/8, 2/8, 5/16, 1/8  
[F=118] 5:4, 3/8, 5:4  
[F=169] 2/8, 7/32, 3:2, 5/16  
[F=113] 2/8, 5:4, 3/16, 2/12, 3:2, 1/8, 7/32, 2/12, 3:2, 9/32, 4:3, 5/16  
pp < /p <  
[m]-[ə]→n] [a i j] [i]→n] [m] [ə] [aɪm] [ə] [m] [i]→n] [æ] [ɔ]→m] [aɪ] [s,j] [e]→i]

Staff K:  
[F=132] 1/8, 2/8, 7:4, 5/32  
[F=111] 1/8, 2/8, 5:4, 5/32  
[F=189] 2/8, 3:2, 3/8  
[F=113] 2/8, 5:4, 2/12, 3:2, 5/32, 6:5, 7:5, 2/12, 3:2, 5/4, 7:4, 5/16, 3:2, 7:5, 1/12, 2/8, 3:2  
p < /mp <  
[m]-[ə]→n] [a i j] [i]→n] [m] [ə] [aɪm] [ə] [m] [i]→n] [æ] [ɔ]→m] [aɪ] [s,j] [e]→i]

15" 22.5" 30"

The image displays a musical score for four voices: Soprano (A), Contralto (C), Tenor (L), and Bass (K). Each voice part is written on a five-line staff with a treble clef. The score is divided into four systems, each corresponding to a different vowel sound: [æ], [aɪ], [ə], and [ɜ]. Above each staff, there are numerical interval markings (e.g., 3:2, 5:3, 1:8) and dynamic markings (e.g., mp, pp, mf, p). Below the notes, phonetic transcriptions are provided for each note, such as [m] → [æ], [ə], [aɪ], [m], [ə] → [n], [hu] → [n], [ɛ], [ɪ], [er] → [n][aʊn], [aɪ] → [ə], [m], [er] → [m], [er] → [m], [i], [vn]. The score is marked with time signatures of 15", 22.5", and 30".

This musical score is for four voices: Alto (A), Contralto (C), Soprano (L), and Tenor (K). The music is written in treble clef with a key signature of one sharp (F#). The score is divided into two sections by a vertical line, with a 37.5" measurement above the first section and a 45" measurement above the second. Each section contains two systems of music, labeled with frequency markers [F = 130] and [F = 108].

The phonetic transcriptions for each voice are as follows:

- Alto (A):** [ɛn] — [ə → m] [ei] — [n] — [æ → l] — [ɪ → m] — [æ n] — [æ m] — [ɑ m] [ə] — [m] — [ə] [n] — [æ n] — [æ n] [aɪ] — [i] — [m]
- Contralto (C):** [ɛn] — [ə → m] [ei] — [n] — [æ → l] — [ɪ → m] — [æ n] — [æ m] — [ɑ m] [ə] — [m] — [ə] [n] — [æ n] — [æ n] [aɪ] — [i] — [m]
- Soprano (L):** [ɛn] — [ə → m] [ei] — [n] — [æ → l] — [ɪ → m] — [æ n] — [æ m] — [ɑ m] [ə] — [m] — [ə] [n] — [æ n] — [æ n] [aɪ] — [i] — [m]
- Tenor (K):** [ɛn] — [ə → m] [ei] — [n] — [æ → l] — [ɪ → m] — [æ n] — [æ m] [ɑ m] [ə] — [m] — [ə] [n] — [æ n] — [æ n] [aɪ] — [i] — [m]

Dynamic markings include *mp*, *p*, *pp*, *mf*, and *mp*. The score includes various rhythmic values such as 2/8, 3/16, 7/6, 3/8, 1/8, 9/32, 3/16, 7/16, 7/32, 1/8, 3/32, 2/8, 3/16, 7/32, 5/16, 11/32, 12:11, 3/32, 5/32, 6:5, 9/32, 4:3, 7/32, 11:7, 6/32, 9/32, 2/8, 3/16, 4:3, 7/32, 9:7, 1/8, 7/4, 7/32, 10:7, 2/8, 3/16, 7/6, 3/8, 1/8, 9/32, 3/16, 7/16, 7/32, 1/8, 3/32, 2/8, 3/16, 7/32, 5:4, 1/8, 5:4, 7/32, 2/8, 7/32, 11/32, 3/32, 7/32, 9:7, 2/8, 3:2, 5/32, 6:5, 6/32, 11/32, 2/12, 3:2, 3:2, 3:2, 3:2, 3:2, 3:2, 3/32, 7/24, 3:2.

The musical score is arranged in four staves, labeled A, C, L, and K from top to bottom. Each staff contains a melodic line with various dynamics and articulations. Above the notes are numerical interval markings such as 1/8, 3/16, 4:3, 5:3, 3/8, 5:4, 3:2, 5/32, 6:5, 2/8, 5:4, 3/16, 9/32, 7/32, 5:3, 2/12, 3:2, 7:4, 1/8, 2/8, 5:4, 3/8, 3:2, 3:2, 4:3, 4:3. Below the notes are phonetic transcriptions: [aɪ], [ə], [n], [a], [m], [ə → m], [ɪŋ], [m], [n aɪ], [ɛm], [l], [a → ɪm][əɪ], [əŋ], [aɪ], [əʊm], [æŋ], [ɪ → m], [ɪ → n]. Dynamics include *p*, *pp*, *mp*, and */mp > /mp*. The score is divided into two sections by vertical grey bars, with a 52.5" mark above the first bar and a 60" mark above the second bar.

chaperones

# Telling 4

amanda, liz  
[beat]

The musical score is divided into two systems, each with two staves labeled 'A' (top) and 'L' (bottom). The score includes dynamic markings such as *pp*, *p*, *mp*, and *p*. It features a variety of note values and rests, with some notes beamed together. Above the staves, there are numerical ratios and time signatures (e.g., 1/8, 2/8, 5/16, 3/8, 7/32, 3:2, 5/16, 2/8, 3/16, 2/12, 3:2, 1/8, 7/32, 2/12, 9/32, 4:3, 5/16). Below the staves, phonetic transcriptions are provided for each line of music, such as [m], [ar → m], [i → n], [m], [ɔə], [aʊ m], [ə], [m], [i → n], [æ → l], [ɔ → m], [ɪn] [e → i], [m], [ar → m], [i → n], [m], [ɔə], [aʊ m], [ə], [m], [i → n], [æz] [æz], [ɔ → m], [ɪn] [e → i], [aim], [æ → ə → z], [m], [eɪ → m], [ɪn], [ə → n], [ɪn], [hu], [ɪn], [ɹ], [a → ɹ], [eɪ → m][an], [aɪm], [ɛə] → m], [eɪm], [a → n], [ɪl], [iv] [n].

37.5" 45"

A

L

[f = 130] [f = 108]

[f = 130] [f = 108]

[ɛn] [ə] [eɪ] [n] [m] [æɪn] [ə → n] [am] [æ → n] [i → ŋ] [æɪn] [əð] [aɪ] [i] [m]

[ɛn] [ə] [eɪ] [n] [m] [æɪn] [ə → n] [am] [æ → n] [i → ŋ] [æɪn] [əð] [aɪ] [i] [m]

52.5" 60"

A

L

[aɪ] [ə] [m] [a → lz] [ə → m] [ɪŋ] [ouɪ → z] [n aɪ] [m] [ə → lz] [a → ɪm] [əɪn] [n] [eɪ] [æɪn] [əɪm] [ɪn] [z] [aɪn]

[aɪ] [ə] [m] [a → lz] [ə → m] [ɪŋ] [ouɪ → z] [n aɪ] [m] [ə → lz] [a → ɪm] [əɪn] [n] [eɪ] [æɪn] [əɪm] [ɪn] [z] [aɪn]

*pas de bourrée*

# Telling 5

carrie\*, liz, kayleigh  
[measure]

The musical score is presented in three staves, labeled C, L, and K. Above the staves, a horizontal line contains two boxes: [ 0° ] and [ 7.5° ].

**Staff C:** Features a vocal line with dynamic markings *p*, */mp*, *mp*, and *p*. It includes interval markings such as 1/8, 2/8, 7:6, 7:4, 5/16, 5:4, 3/8, 5:4, 3:2, 2/8, 7/32, 10:7, 5/16, 2/8, 7:4, 7:4, 3/16, 7:6, 2/12, 3:2, 1/8, 7/32, 12:7, 2/12, 3:2, 9/32, 5:3, and 5/16. Phonetic transcriptions are: [m]-[ə]→n[ar]→j-[a→i]-[n], [m]-[ɔə], [am]→ə-[iz]-[ə], [en]-[am]-[ei]-[n]-[ouj]-[æz]-[l]-[ɔm]-[ar]-[əs] [æ] [m].

**Staff L:** Features a vocal line with dynamic markings *pp* and *p*. It includes interval markings such as 1/8, 2/8, 5/16, 7:6, 6:5, 1/8, 3/8, 7:4, 2/8, 3:2, 7/32, 3:2, 5/16, 2/8, 5:4, 5:3, 3:2, 7:6, 5:4, 2/12, 3:2, 1/8, 7/32, 2/12, 3:2, 9/32, 5:4, 6:5, and 5/16. Phonetic transcriptions are: [m]-[ə]→n[ar]→j-[a→i]-[n], [m]-[ɔə], [amə]-[iz]-[ə], [en]-[am]-[ei]-[n]-[ouj]-[æz]-[l]-[ɔm]-[ar]-[əs] [ə] [m].

**Staff K:** Features a vocal line with dynamic markings *pp* and *p*. It includes interval markings such as 1/8, 2/8, 5/16, 1/8, 5:4, 3/8, 5:4, 2/8, 7/32, 3:2, 5/16, 2/8, 5:4, 3/16, 2/12, 3:2, 1/8, 7/32, 2/12, 3:2, 9/32, 4:3, and 5/16. Phonetic transcriptions are: [m]-[ə]→n[ar]→j-[a→i]-[n], [m]-[ɔə], [amə]-[iz]-[ə], [en]-[am]-[ei]-[n]-[ouj]-[æz]-[l]-[ɔm]-[ar]-[əs]-[ə] [m].



This musical score is arranged for three voices: C (Soprano), L (Alto), and K (Tenor). The music is written in treble clef with a key signature of one sharp (F#). The score is divided into two main sections, each with a dynamic range of 130 and 108. The first section is marked with a frequency of 37.5" and the second with 45".

**Section 1 (Frequency 37.5"):**

- Staff C:** Dynamics range from *mf* to *mp*. Phonetic transcriptions include [ɛn], [ɪ], [ə → e → ɪ], [eɪ → n], [ɹ], [æ → ɪ], [æɪn], [ɛ → m], [æɪn], [ə], [n], [a → ɹ].
- Staff L:** Dynamics range from *mf* to *pp*. Phonetic transcriptions include [ɛn], [ɪ], [ə e → ɪ], [eɪ → n], [ɹ], [æ → ɪ], [æɪn], [ɛ → m], [æɪn], [ə], [n], [a → ɹ].
- Staff K:** Dynamics range from *mp* to *pp*. Phonetic transcriptions include [ɛn], [ɪ], [ə → e → ɪ], [eɪ → n], [ɹ], [æ → ɪ], [æɪn], [ɛ → m], [æɪn], [ə], [n], [a → ɹ].

**Section 2 (Frequency 45"):**

- Staff C:** Dynamics range from *mf* to *mp*. Phonetic transcriptions include [ɛ → n], [ðə → n], [aɪ], [æɪn], [ɛð], [n → aɪ → n], [aɪ →].
- Staff L:** Dynamics range from *mp* to *p*. Phonetic transcriptions include [ɛ → n], [ðə → n], [aɪ], [æɪn], [ɛð], [n → aɪ → n], [aɪ →].
- Staff K:** Dynamics range from *mp* to *p*. Phonetic transcriptions include [ɛ → n], [ðə → n], [aɪ], [æɪn], [ɛð], [n → aɪ → n], [aɪ →].

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Above the staves, there are numerical ratios and time signatures (e.g., 2/8, 3/16, 3/8, 1/8, 9/32, 5:3, 7/16, 8:7, 3:2, 11:7, 7/32, 1/8, 3/32, 2/8, 7:4, 3:2, 3/16, 5:3, 7/32, 9:7, 1/8, 7/32, 10:7, 5:4, 3/16, 7/32, 10:7, 3:2, 10:7, 4:3, 3:2, 12:7, 2/8, 3/16, 7/16, 7/32, 1/8, 3/32, 2/8, 3/16, 7/32, 5:4, 1/8, 5:4, 7/32).

52.5" 60"

The image displays a musical score for three voices: C (Coprano), L (Soprano), and K (Alto). The score is written on three staves, each with a treble clef and a key signature of one sharp (F#). The music is divided into measures, with various rhythmic values and dynamic markings indicated. Above the staves, there are numerical annotations such as 1/8, 3/16, 5/32, 7/32, 9/32, 10/9, 11/6, 12/7, 1/8, 2/8, 3/8, 5/4, 4/3, 9/32, 4:3, 5:3, 8:7, 5:3, 5:4, 3:2, 2/8, 5:4, 4:3, 5:3, 5:4, 4:3, 5:3, 3:2, 6:5, 5:4, 3/16, 9/32, 7/32, 5:3, 2/12, 3:2, 7:4, 2/8, 5:4, 3:2, 3:2, 4:3, 4:3. Below the staves, there are phonetic annotations in square brackets, such as [n], [əlz], [aɪ → m], [ən], [aɪ], [z], [s], [ɪŋ], [l], [z], [ən], [eɪ], [ɪm], [ə → l], [z], [a → ɪm], [ən], [aɪ → n], [s], [æŋ], [əm], [ɪn], [ə → s]. Dynamic markings include *mp*, *p*, *pp*, and *f*. The word "toadies" is written at the bottom right of the page.

Coprano (C): *mp*, *p*, *f*, *mp*, *mp*

Soprano (L): *p*, *p*, *pp*, *p*, *p*

Alto (K): *p*, *p*, *pp*, *p*, *p*

Phonetic annotations: [n], [əlz], [aɪ → m], [ən], [aɪ], [z], [s], [ɪŋ], [l], [z], [ən], [eɪ], [ɪm], [ə → l], [z], [a → ɪm], [ən], [aɪ → n], [s], [æŋ], [əm], [ɪn], [ə → s]

toadies



15" 22.5" 30"

**A**

[ $\Gamma = 96$ ] [ $\Gamma = 113$ ] [ $\Gamma = 88$ ] [ $\Gamma = 112$ ] [ $\Gamma = 153$ ]

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

[ar → m][pæ]—[z] — [ais] [ε]—[m]—[ə → n]—[ə → n]—[θə]—[nz][hu]—[no]—[dʒɔ → ɪn][ɪ]—[æz]—[o → ɪ]

[ðei → n]—[aun] — [am]—[ɪ → z]—[ɪ → m] — [ei → m → ɒn] [ei m]—[ɪ]—[tʃə → ɪ][i][vn]—

**C**

[ $\Gamma = 105$ ] [ $\Gamma = 113$ ] [ $\Gamma = 118$ ] [ $\Gamma = 118$ ] [ $\Gamma = 153$ ]

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

[ar → m][pæ]—[z] — [ais]—[ε]—[m]—[ə → n]—[ə → n]—[θə]—[nz]—[hu][no]—[dʒɔ → ɪn]—[ɪ][æz]—[o → ɪ]

[ðei → n]—[aun] — [am]—[ɪ → z]—[ɪ → m] — [ei → m → ɒn] [ei → m]—[ɪ]—[tʃə → ɪ][i][vn]—

**L**

[ $\Gamma = 144$ ] [ $\Gamma = 113$ ] [ $\Gamma = 118$ ] [ $\Gamma = 158$ ] [ $\Gamma = 153$ ]

*mp* */p* *pp* */p* *pp* */p* *p* *p*

[aim]—[pæ]—[z] — [ais][ε]—[m]—[ə → n]—[ə → n]—[θə][nz]—[hu][no]—[dʒɔ → ɪn] [ɪ][æz]—[o → ɪ]

[ðei → n]—[aun] — [am]—[ɪ → z] [ɪ → m] — [ei → m → ɒn] [ei → m]—[ɪ]—[tʃə → ɪ][i][vn]—

**K**

[ $\Gamma = 163$ ] [ $\Gamma = 113$ ] [ $\Gamma = 103$ ] [ $\Gamma = 171$ ] [ $\Gamma = 153$ ]

*mp* */p* *pp* */p* *pp* */p* *p* *p*

[ar → m][pæ]—[z] — [ais]—[ε]—[m]—[ə → n]—[ə → n]—[θə]—[nz]—[hu][no]—[dʒɔ → ɪn] [ɪ] [æz]—[o → ɪ]

[ðei → n]—[aun] — [am]—[ɪ → z] [ɪ → m] — [ei → m → ɒn] [ei → m]—[ɪ]—[tʃə → ɪ][i][vn]—

Detailed description: This page contains a musical score for four voices: Alto (A), Contralto (C), Soprano (L), and Contralto (K). Each voice part is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The music is polyphonic, with each voice part having its own melodic line. Above each staff, there are interval markings in the form of numbers over a slash (e.g., 3/32, 5/32, 6:5, 1/16, 3/32, 7/32, 3:2, 5:3, 1/8, 2/12, 3:2, 7:4, 3/16, 7:4, 3/32, 5/16, 3/8, 7:4, 7:4, 1/8, 7:4, 3/32, 3/16, 5:4, 1/8, 7/32, 10:7, 2/8, 3:2, 7/32, 9:7, 5/32, 3/16, 4:3). Below each staff, there are phonetic transcriptions of the lyrics, with arrows indicating the alignment of notes with syllables. The lyrics are: [ar → m][pæ]—[z] — [ais] [ε]—[m]—[ə → n]—[ə → n]—[θə]—[nz][hu]—[no]—[dʒɔ → ɪn][ɪ]—[æz]—[o → ɪ] for the first part, and [ðei → n]—[aun] — [am]—[ɪ → z]—[ɪ → m] — [ei → m → ɒn] [ei m]—[ɪ]—[tʃə → ɪ][i][vn]— for the second part. Dynamic markings such as *mf*, *p*, *mp*, *pp*, and *f* are placed above the notes. The page is divided into four systems, each corresponding to one of the voices. The page number '15' is in the top right corner. There are three measurement boxes at the top: '15"', '22.5"', and '30"'. The page is otherwise blank.

This musical score is arranged for four voices: Soprano (A), Contralto (C), Tenor (L), and Bass (K). The music is written in treble clef with a key signature of one flat (B-flat). The score is divided into two systems, each containing four staves. Above the staves, there are two vertical markers: a box labeled "37.5''" and another labeled "45''".

Each staff includes a melodic line with notes, rests, and dynamic markings such as *mf*, *mp*, *p*, and *pp*. Above the notes, there are numerical ratios (e.g., 2/8, 3/16, 5/3, 11/32) and a bracketed number indicating a specific frequency or pitch (e.g., [F = 130], [F = 108]).

Below the musical notation, phonetic transcriptions are provided for each staff, showing the articulation of vowels and consonants. For example, the first staff (A) has transcriptions:  $[-i] \rightarrow [en][er] \rightarrow l$ ,  $[\partial] \rightarrow [e \rightarrow i] [er] \rightarrow [i] \rightarrow j[\partial \rightarrow l] [\partial \rightarrow i] \rightarrow m$ ,  $[\partial n] \rightarrow [i] \rightarrow j$ ,  $[\partial \rightarrow n] \rightarrow [\partial n] \rightarrow [z] [i] \rightarrow \eta] \rightarrow [\partial n] \rightarrow [\eta] [ar] \rightarrow i$ , and  $[ar] \rightarrow$ .

The second system of staves (C, L, K) follows a similar pattern, with phonetic transcriptions like  $[i] \rightarrow [en][er] \rightarrow l$ ,  $[\partial] [e \rightarrow i] [er] \rightarrow [i] \rightarrow j [\partial \rightarrow l] [\partial \rightarrow i] \rightarrow m$ ,  $[\partial n] \rightarrow [i] \rightarrow j$ ,  $[\partial \rightarrow n] \rightarrow [\partial n] \rightarrow [z] \rightarrow [i] \rightarrow \eta] \rightarrow [\partial n] \rightarrow [\partial n] [ar] \rightarrow i$ , and  $[ar] \rightarrow$ .

52.5" 60"

The musical score consists of four staves, labeled A, C, L, and K. Each staff contains a melodic line with various dynamics (mp, p, pp) and articulation marks. Above the notes are interval markings such as 5:4, 9:7, 4:3, 7:5, 2:8, 3:2, 7:6, 5:3, 3:12, 2:8, 5:4, 5:4, 5:32, 6:5, 2:8, 3:2, and 5:4. Below the notes are phonetic transcriptions for each staff, showing the progression of sounds like [z], [aɪ], [m], [ə], [maɪ], [a], [ə], [z], [ə], [n], [ə], [z], [s], [ɪ], [n], [o], [u], [z], [ɪ], [aɪ], [ɛ], [m], [ə], [z], [a], [ɪ], [m], [ə], [ɪ], [a], [u], [n], [ə], [n], [aɪ], [ə], [u], [m], [ɛ], [ɪ], [s], [æ], [n], [ɪ], [m], [ɪ], [n], [ɪ], [z], and [s].

rubber/road

# Telling 7

amanda, liz, kayleigh  
[sentence]

The musical score is arranged in three staves, labeled A (top), L (middle), and K (bottom). Each staff contains a melodic line with notes, rests, and dynamic markings. Below the notes are phonetic transcriptions for each syllable. Above the staves are various performance instructions, including a tempo marking of 60 (♩ = 60) and a rehearsal mark of 7.5".

**Staff A:** [♩ = 60] [0"] [7.5"]  
[♩ = 127] [♩ = 118] [♩ = 169] [♩ = 113]  
[m] [ar → j] [ar → m] [ɪn → z] [j] [ɔɪn] [ɔə → j] [j] [əð] [i → z] [n → i] [də → l] [i → i → n][o → un][æz] [s] [ɔj][n] [u → ar → ə][sɪn] [ə] [li → j]

**Staff L:** [♩ = 142] [♩ = 118] [♩ = 149] [♩ = 90]  
[m] [ar → j] [ar → m] [ɪn → z] [j] [ɔɪn] [ɔə → j] [j] [əð] [i → z] [n → i] [də → l] [i → i → n][o → un][æz] [s] [ɔj][n] [u → ar → ə] [sɪn] [əs] [əl] [jə → j]

**Staff K:** [♩ = 122] [♩ = 125] [♩ = 189] [♩ = 145]  
[m] [ar → j] [ar → m] [ɪn → z] [j] [ɔɪn] [ɔə → j] [j] [əð] [i → z] [n → i] [tə → l] [i → i → n][o → un][æz] [s] [ɔj] [n] [u → ar → ə][sɪn] [ə] [s] [əl] [jə → j]

15° 22.5°

A [F=163] [F=113] [F=103] [F=171] [F=153]

L [F=192] [F=118] [F=125] [F=132] [F=137]

K [F=144] [F=105] [F=118] [F=158] [F=121]

[ar → m][æ → z] [ar → m][ar z → n] [əŋ] [tə][t] [i → n → z][u j] [a → i → n][j æz → a → j] [ðei → m] [a → u → nd] [aɪm] [j] [ð ε → m] [ðeiɪm] [ɔf] [ŋ] [e → i] [kl][iθ][itf] [ə → j] [i n]

[ar → m][æ → z] [ar → m][ar z → n] [əŋ] [tə][t] [i → n → z][u j] [a → i → n][j æz → a → j] [ðei → m] [a → u → nd] [aɪm] [j] [ð ε → m] [ðeiɪm] [ɔf] [ŋ] [e → i] [kl][iθ][itf] [ə → j] [i n]

[ar → m][æ → z] [ar → m][ar z → n] [əŋ] [tə][t] [i → n → z][u j] [a → i → n][t] [ɛ] [æz → a → j] [ðei → m] [a → u → nd] [aɪm] [j] [ð ε → m] [ðeiɪm] [ɔf] [ŋ] [e → i] [kl][iθ][itf] [ə → j] [i n]

Detailed description: This page contains a musical score for three voices: Alto (A), Soprano (L), and Tenor (K). The score is written in treble clef with a key signature of one sharp (F#). It consists of three systems of music. Above each system are frequency markers in brackets, such as [F=163] for the Alto system. The music is composed of eighth and sixteenth notes, often beamed together. Dynamic markings like *mp*, *pp*, *f*, and *mf* are used throughout. Below the musical notation, phonetic transcriptions are provided for each voice part, showing the progression of sounds like [ar → m][æ → z] and [əŋ]. At the top of the page, two frequency markers, 15° and 22.5°, are indicated with vertical lines pointing to specific points on the score.

This musical score is divided into three parts: A (top), L (middle), and K (bottom). Each part consists of a melodic line with notes and rests, and a corresponding phonetic transcription below it. The score is annotated with various musical and linguistic markers.

**Part A:** Includes frequency markers [F = 130] and [F = 108]. The phonetic transcription is: [i]—[p] [ɛn]—[a → ɪ → ɪ] [ə]—[k] [e → ɪ → n][i]—[tʃə → ɹ] [æ]—[str → nz][ɛ → m] [æ → n]—[i → ɹm]—[ə → ɹ] [æ → a → ɪ][t] [ə n]—[z] [i → ɹ]—[æ n]—[æ]—[tə]—[ɹ]—[a → ɪ → ɪ]—[p] [aɪ]—[ə → z]

**Part L:** Includes frequency markers [F = 91] and [F = 111]. The phonetic transcription is: [i]—[p] [ɛn]—[a → ɪ → ɪ] [ə]—[k] [e → ɪ → n][i]—[tʃə → ɹ][æ]—[str → nz][ɛ → m] [æ → n]—[i → ɹm]—[ə → ɹ] [æ → a → ɪ][t] [ə n]—[z] [i → ɹ]—[æ n]—[æ]—[tə]—[æ n]—[a → ɪ → ɪ]—[p] [aɪ]—[ə → z]

**Part K:** Includes frequency markers [F = 126] and [F = 74]. The phonetic transcription is: [i]—[p][ɛn]—[a → ɪ → ɪ] [ə]—[k] [eɪ → n][i]—[tʃə → ɹ] [æ]—[str → nz][ɛ → m] [æ → n] [i → ɹm][ə → ɹ] [æ → a → ɪ][t] [ə n] [z] [i → ɹ]—[æ n]—[æ]—[tə][æ n] [a → ɪ → ɪ]—[p] [aɪ]—[ə → z]

Additional annotations include dynamic markings (mp, pp, ff, mf, f, p), articulation marks (>, <), and various interval and ratio notations (e.g., 3:2, 7:6, 1:8, 3:16, 9:32, 5:3, 9:6, 7:5, 5:32, 9:5, 1:8, 3:2, 3:16, 2:8, 5:4, 10:7, 3:2, 5:4, 3:2, 9:7, 4:3, 5:32, 6:5, 11:32, 1:8, 2:8, 3:32, 2:8, 7:4, 3:16, 5:4, 5:3, 3:2, 6:32, 5:16, 2:8, 7:4, 3:2, 1:8, 5:4, 7:4, 1:16, 5:32, 3:32, 7:6).

52.5" 60"

The musical score consists of three staves labeled A, L, and K. Each staff contains a series of notes with complex rhythmic values indicated by fractions above the notes. Below each staff is a phonetic transcription of the lyrics. The score is divided into two sections by vertical lines, with time markers '52.5"' and '60"' at the top. Dynamics such as *p*, *pp*, *mf*, and *mp* are used throughout. The phonetic transcriptions include various vowel and consonant symbols, such as [ɔ], [də], [gɛ], [ə], [z], [tɪŋ], [o], [u], [ɪ], [æ], [n], [i], [s], [ju], [ɪn], [ilz], and [s].

**Staff A:**  
 [ɔ]—[də→z]—[əgɛ→m]—[ə→l]→z] [əgɛ→m]—[əɪz s] [tɪŋ]—[o→u→l]→z] [ŋ][ɔ]→z]—[ɛm]—[ə→l]→z] [ɔ]→z]—[ə→n][ə]—[aɪ]—[n]—[i]—[s]— [æŋ] [ɪ→n]—[ə→ŋ] [ju]—[ɪn]—[ilz]—[ə→a→ɪ→n][s]

**Staff L:**  
 [ɔ]—[dəz]—[ə] [gɛ→m]—[ə→l]→z] [əgɛ→m]—[əɪz s] [tɪŋ]—[o→u→l]→z]— [æŋ][ɔ]→z]—[ɛm]—[ə→l]→z] [ɔ]→z]—[ə→n][ə]—[aɪ]—[n]—[i]—[s]— [æŋ] [ɪ→n]—[ə→ŋ] [ju]—[ɪn]—[ilz]—[ə→a→ɪ→n][s]

**Staff K:**  
 [ɔ] [d ə→z]—[ə] [gɛ→m]—[ə→l] z] [əgɛ→m]— [əɪz s] [tɪŋ]—[o→u→l]→z]—[æŋ]—[ɔ]→z]— [ɛm]—[ə→l]→z] [ɔ]→z]—[ə→n][ə]—[aɪ]—[n]—[i]—[s]— [æŋ] [ɪ→n]—[ə→ŋ] [ju]—[ɪn]—[ilz]—[ə→a→ɪ→n][s]

ricercar

# Telling 8

carrie, kayleigh  
[region]

The musical score is divided into two systems, each with two staves (C and K). The first system covers the time range from 0° to 30°, and the second system covers 15° to 30°. The score includes various musical notations such as notes, rests, and dynamic markings (mf, f, ff). Below the notes are phonetic transcriptions for each voice part, showing the progression of sounds. Fingerings are indicated by numbers 1-5 above the notes. The score is annotated with interval numbers and ratios, such as [P=60] at 0°, [P=140] at 7.5°, [P=113] at 15°, [P=148] at 22.5°, and [P=93] at 30° in the first system, and [P=87] at 15°, [P=98] at 22.5°, [P=128] at 30°, [P=115] at 30°, and [P=119] at 30° in the second system.

**System 1 (0° to 30°):**

- Staff C:** [P=60] at 0°, [P=140] at 7.5°, [P=113] at 15°, [P=148] at 22.5°, [P=93] at 30°.
- Staff K:** [P=127] at 15°, [P=118] at 22.5°, [P=169] at 30°, [P=113] at 30°.

**System 2 (15° to 30°):**

- Staff C:** [P=87] at 15°, [P=98] at 22.5°, [P=128] at 30°, [P=115] at 30°, [P=119] at 30°.
- Staff K:** [P=163] at 15°, [P=113] at 22.5°, [P=103] at 30°, [P=171] at 30°, [P=153] at 30°.

Phonetic transcriptions for Staff C in System 1: [a→ɪz]—[ŋ][ar→j]—[ar→z]—[ɪn→z], [iɪ]—[dʒɔ→ɪ δ]—[ɔ→ə→j][d], [aɪ→δ]—[i→z→s]—, [ŋ]—[i→j→v]—[d]—[ka]—[le→ɪ][i] [dʒɔ→ɪ→j] [a→u→z]—[ɔj n] [ə] [la→ɪ]—[sŋ]—[ɛ] [spæ→j][di]

Phonetic transcriptions for Staff K in System 1: [a→ɪz]—[ŋ][ar→j]—[ar→z]—[ɪn→z], [iɪ]—[dʒɔ→ɪ δ]—[ɔ→ə→j][d], [aɪ→δ]—[i→z→s]—, [ŋ][i→j→v]—[d] [kxɑ]—[le→ɪ][i][dʒɔ→ɪ→j] [a→u→z]—[ɔj n] [ə] [la→ɪ]—[sŋ]—[ɛ] [spæ→j][ti]

Phonetic transcriptions for Staff C in System 2: [a→ɪ→m] [æ→z]—, [a→ɪ→j]—[əm][aɪz] [ɪn]—[əu]—[æn]—, [t][ɪnɪz]—[hu→j]—[ɔɪn][t][ə→δ][j]—[æ→z]—, [ðeɪ]—[jɪm]—[o→n]—[a→u→n][d], [jɪm]—[j]—[kɛ→ə→z]—, [eɪm]—[o→u] [fŋ] [e→ɪ][jɪ]—[kɪ]—[ɪj]—[əj]—, [ɪn]—[ɪ]—

Phonetic transcriptions for Staff K in System 2: [a→ɪ→m] [æ→z]—, [a→ɪ→j]—[əm][aɪz]—[ŋ]—[əu]—[ən]—, [t][ɪnɪz]—[hu→j]—[ɔɪn]—[t][ə→δ][j]—[æ→z]—, [ðeɪ]—[jɪm]—[o→n][a→u→n][d], [jɪm]—[j]—[kɛ→ə→z]—, [eɪm]—[o→u][fŋ] [e→ɪ][jɪ]—[kɪ]—[ɪj]—[əj]—, [ɪn]—[ɪ]—

37.5" 45"

[ $\Gamma = 166$ ] [ $\Gamma = 113$ ]

C [si]—[p] [ŋ]—[a→i→l] [w] [e→i]— [ðe→ɪn]—[i]— [fəʊ]—[æz] [ə→u]—[æ→n→z]—[ε→m] [æ]—[dni]— [s]—[ŋ]— [i→ɪm][ɹ]

[ε] [nai]—[t] [ðə→nz]—[i→ns][tuŋ]—[æŋ]— [æ]—[pt][ε→ɹ] [ŋ]—[a→i]— [p] [ŋ] [ə→nz]

K [si]—[p] [ŋ]—[a→i→l] [w] [e→i]— [ðe→ɪn]—[i]— [fəʊ]— [æz] [əu][æ→n→z]—[ε→m] [æ][dni]— [s]—[ŋ]— [i→ɪm][ɹ]

[æ] [nai]—[t] [ðə→nz] [i→ns][tuŋ]—[æŋ]— [æ][pt][ε→ɹ] [ŋ]—[a→i]— [p] [ŋ]—[ə→

52.5" 60"

C [həʊ] [d][ə]—[z][əŋ]— [a→i]— [f] [ə→z] [əŋ]— [aɪ→z→s] [tuŋ]— [o→u→l→z] [ŋ] [aɪ→z]— [ε→m][ə→z]— [aɪ→m][aʊnd][əŋ]— [aɪ]—[əu→n][s][eɪ] [s]— [ŋ]—[ɪ→n] [θ][əŋ][iŋ] [uz] [ɪ] [ŋ] [ə→l→z] [a→ɪ→s]

K nz][həʊ][d][ə]—[z][əŋ]— [a→i]— [f] [ə→z] [əŋ]— [aɪ→z→s] [tuŋ]— [o→u→l→z] [ŋ] [aɪ→z]— [ε→m][ə→z]— [aɪ→m][aʊnd]— [əŋ]— [aɪ]—[əu→n][s][eɪ]—[s]— [ŋ]—[ɪ→n] [θ][əŋ][iŋ] [uz] [ɪ] [ŋ]—[ə→l→z] [a→ɪ→s]

# Telling 9

amanda, carrie, liz\*  
[beat]

The musical score is presented in three staves, labeled A, C, and L. Above the staves, there are two horizontal lines with numerical markers: the first line has '0°' at the beginning and '7.5°' further along. The score is divided into four measures, each with a measure number in a box: [ 127 ], [ 118 ], [ 169 ], and [ 113 ].

**Staff A:** The first measure contains the phonetic transcription [m]—[a]—[i]—[ə]m. The second measure contains [m]—[ɔ]—[ə]—[ɹ]. The third measure contains [m]. The fourth measure contains [ŋ]—[i→m]—[ei] [n]—[a]—[u]—[l]—[m]—[ɪn]—[ɛ]—[l]. Dynamic markings include *pp*, *p*, and */p*.

**Staff C:** The first measure contains the phonetic transcription [m]—[a]—[i]—[ə]m. The second measure contains [m]—[ɔ]—[ə]—[ɹ]. The third measure contains [m]. The fourth measure contains [ŋ]—[i→m]—[ei] [n]—[a]—[u]—[l]—[m]—[ɪn]—[ɛ]—[l]. Dynamic markings include *pp*, *p*, and */p*.

**Staff L:** The first measure contains the phonetic transcription [m]—[a]—[i]—[ə]m. The second measure contains [m]—[ɔ]—[ə]—[ɹ]. The third measure contains [m]. The fourth measure contains [ŋ]—[i→m]—[ei] [n]—[a]—[u]—[l][æz]—[m]—[ɪn][ɛ]—[l]. Dynamic markings include *p*, */mp*, *mp*, *p*, and *mf*.

Each measure is annotated with various numerical values (e.g., 1/8, 2/8, 5/16, 3/8, 5/4, 2/8, 7/32, 5/16, 3/16, 4:3, 2/12, 3:2, 1/8, 7/32, 5:3, 2/12, 3:2, 9/32, 7:6, 4:3, 5/16) and slanted lines indicating pitch contours or intervals.

15" 22.5" 30"

The image displays a musical score for three voices: A (Alto), C (Contralto), and L (Low). The score is written in treble clef and includes various musical notations such as notes, rests, and dynamic markings. Above the staves, there are frequency markers in brackets, such as [F = 163], [F = 113], [F = 103], [F = 171], and [F = 153]. The phonetic transcriptions below the notes are: [m] - [ə → z], [a → i → m] - [ɪn] - [ə] - [ɪn] - [n] - [ɛð][ɹ], [eɪ → m], [om] - [ɹ] - [em], and [m]. The score is divided into sections by vertical lines, with time markers at 15", 22.5", and 30".

This musical score is presented in three staves, labeled A, C, and L. Each staff contains a melodic line with various dynamics and articulations, accompanied by phonetic transcriptions of the lyrics. Above the staves, two frequency markers are indicated: 37.5" and 45".

**Staff A:** Dynamics include *mp*, *p*, *pp*, and *p*. Frequency markers are  $[f = 130]$  and  $[f = 108]$ . Phonetic transcriptions include: [a → i → i], [w] [e → i], [e → in], [ə → j][m] [əu] [æ → n] [ɛ] [m] [ŋ] [i] [æ n], [ŋ] [a → i][ðə n], [ŋ] [æ] [ðŋ] [l] [a → i], [m].

**Staff C:** Dynamics include *mp*, *p*, *pp*, *mp*, and *p*. Frequency markers are  $[f = 130]$  and  $[f = 108]$ . Phonetic transcriptions include: [a → i → i], [w] [e → i], [e → in], [ə → j] [m] [əu] [æ → nz][ɛ] [m], [ŋ] [i] [æ n], [ŋ] [a → i][ðə n], [ŋ] [æ] [ðŋ] [l] [a → i], [m].

**Staff L:** Dynamics include *mp*, *f*, *mp*, *p*, *mf*, */mp*, and *mp*. Frequency markers are  $[f = 130]$  and  $[f = 108]$ . Phonetic transcriptions include: [a → i → i], [w][e → i], [e → in], [ə → j][m] [əu] [æ → nz][ɛ] [m], [ŋ] [i] [æ n], [ŋ] [a → i][ðə n], [ŋ] [æ] [ðŋ] [l] [a → i], [m].

The image displays a musical score for three voices: Alto (A), Contralto (C), and Low (L). Each voice part is written on a single staff with a treble clef. The score includes various musical notations such as notes, rests, and dynamic markings (p, pp, mp). Above the staves, there are numerous interval markings (e.g., 5:4, 3:16, 7:6) and fingerings (e.g., 1, 3, 5, 7, 9). Below the staves, phonetic transcriptions are provided for each voice part, such as [ɪn], [ə], [m], [ə][n], [əð], [ŋ], [o] → [u], [ɪ], [ŋ][o], [mə] → [ɪ], [o] → [m], [ən], [a] → [ɪm], [n], [əm], [ɪn]. The score is divided into two sections by vertical lines, with the first section ending at a measure marked '52.5'' and the second section ending at a measure marked '60''. The overall layout is clean and professional, typical of a music manuscript.

*obsequies*

# Telling 10

carrie, liz, kayleigh  
[measure]

The musical score is presented in three staves, labeled C, L, and K. Above the staves, a horizontal line indicates a pitch contour with a starting point at 0" and an ending point at 7.5".

**Staff C (Carrie):** Features lyrics and phonetic transcriptions: [m]—[ə→n]—[a→i→m], [w]—[ɔɪn]—[ðə→ɹ], [a→m]—[ə], [ŋ][i:]—[m]—[a→l]—[w]—[ɔ→i→ɹ]—[a→u→z]—[m]—[a→i→ɹ]—[m].

**Staff L (Liz):** Features lyrics and phonetic transcriptions: [m]—[i→n]—[a→i→m], [w]—[ɔɪn]—[ðə→ɹ], [am]—[ə], [ŋ][i:]—[m]—[a→l]—[w]—[ɔ→i→ɹ]—[a→u→z]—[m]—[a→i→ɹ][m].

**Staff K (Kayleigh):** Features lyrics and phonetic transcriptions: [m]—[i→n]—[a→i→m], [w]—[ɔɪn]—[ðə→ɹ], [a→m]—[ə], [ŋ]—[i:]—[m]—[a→l]—[w]—[ɔ→i→ɹ]—[a→u→z]—[m]—[a→i→ɹ][m].

Each staff includes musical notation with notes, rests, and dynamic markings (pp, p, mp, p). Above the notes are numerical pitch contour markers such as 1/8, 2/8, 5/16, 7:4, 7:6, 5:4, 3:2, 3/8, 7/32, 10:7, 5/16, 2/8, 7:4, 7:4, 3/16, 7:6, 2/12, 3:2, 1/8, 7/32, 2/12, 3:2, 9/32, 7:4, 5:3, 5/16.

15" 22.5" 30"

C [F=163] [F=113] [F=103] [F=171] [F=153]

L [F=163] [F=113] [F=103] [F=171] [F=153]

K [F=163] [F=113] [F=103] [F=171] [F=153]

The image displays a musical score for three voices: C (Soprano), L (Alto), and K (Tenor). Each voice part is written on a staff with a treble clef and a key signature of one sharp (F#). The score is divided into four measures, each with a specific frequency marking: [F=163], [F=113], [F=103], and [F=153]. Above each measure, there are interval markings such as 7:4, 5:32, 1:8, 3:16, 5:3, 1:8, 2:12, 3:2, 1:8, 5:16, 4:3, 6:5, 7:6, 3:2, 5:32, 6:5, 3:16, 2:8, 3:16, 2:8, 3:2, 5:4, 5:16, 1:8, 5:16, 2:8, 3:2, 3:2, 3:2, 5:16, 1:8, 5:16, 8:5, 5:3, 5:4, 9:5, 7:4, 7:5, 2:8, 5:16, 7:5, 5:4. The notes are connected by slurs, and dynamic markings like *mp*, *pp*, *mf*, and *p* are used. Below each staff, phonetic transcriptions are provided for each measure. For example, in the first measure, the transcriptions are [a → i → m] for C, [a i → j] for L, and [a → i → m] for K. The second measure transcriptions are [a → i → j], [ə m] [a i] [z], [ə] [l ə u], [ŋ], [t ə → n z] [h u → ɔ ʒ], [ɔ i n], [i → ɔ j]. The third measure transcriptions are [m], [ɔ n], [a → ʊ n], [m], [ɛ → ə j → m]. The fourth measure transcriptions are [ð e i m] [o → ʊ → n] [e → i → l] [i] [ʃ] [ə j], [ŋ].

This musical score is arranged for three voices: C (Soprano), L (Alto), and K (Tenor). The music is written in treble clef with a key signature of one sharp (F#). The score is divided into two systems, each containing three staves. The first system is marked with a tempo of 130 bpm, and the second system is marked with a tempo of 108 bpm. The music features complex rhythmic patterns with various note values and rests, often beamed together. Dynamic markings such as *mp*, *p*, *pp*, *f*, *mf*, and *mp* are used throughout. Below each staff, phonetic transcriptions are provided, showing the articulation of the lyrics. The lyrics are: [i]—[en] [e→ɪ]—[ɪ] [w]—[e→ɪ] [n]—[i→ɪ]—[æ]—[ð][ɪ] [æ→nz]—[ɛ→m] [ŋ]—[ɪ]—[ŋ]—[ɪ]—[m] [ŋ]—[a→ɪ][ən]—[i→ɪ]—[æn]—[æ] [ptɛ]—[n]—[a→ɪ][ə]—[ŋ]. The score includes various musical notations such as slurs, accents, and dynamic hairpins. Above the staves, there are numerical ratios and other markings, including 37.5" and 45" at the top of the page.

This musical score is arranged for three voices: Soprano (C), Alto (L), and Tenor (K). The music is written in treble clefs and includes various dynamics such as *p*, *pp*, *mp*, and *ppp*. Above the notes, there are numerous interval markings (e.g., 3:2, 5:3, 8:5, 11:6, 10:9, 7:32, 5:4, 2:12, 3:2, 1:8, 2:8, 3:8, 5:4, 4:3, 9:32, 4:3, 4:3) and fingerings (1, 2, 3, 4, 5). Below the notes, phonetic transcriptions are provided for each voice part, showing the articulation of syllables and vowels. The score is divided into measures, with some measures containing rests or specific articulation marks like accents and slurs. The overall structure is complex, with overlapping lines and detailed performance instructions.

**C**  
[ə → n] — [o → m] — [ən] — [a → ɪ → m] [ə → l] [ŋ] — [am] — [ə] — [s] — [ɪŋ] — [o → ʊ → lɪ] [ŋ] — [eɪ] — [mə → lɪ] [a → ɪ → m] — [ən] — [aɪ → m] [ŋ] — [eɪ] [s] — [æŋ] — [əm] [iŋ] — [ɪn] — [ɪlɪ] — [a → ɪ → n]

**L**  
[ə → n] — [o → m] — [ən] — [a → ɪ → m] [ə → l] [ŋ] — [am] — [ə] — [s] — [ɪŋ] — [o → ʊ → lɪ] [ŋ] — [eɪ] — [mə → lɪ] [a → ɪ → m] — [ən] — [aɪ → m] [ŋ] — [eɪ] [s] — [æŋ] — [əm] [iŋ] — [ɪn] — [ɪlɪ] — [a → ɪ → n]

**K**  
[ə → n] — [o → m] — [ən] — [a → ɪ → m] [ə → l] [ŋ] — [am] — [ə] — [s] — [ɪŋ] — [o → ʊ → lɪ] [ŋ] — [eɪ] — [mə → lɪ] [a → ɪ → m] — [ən] — [aɪ → m] — [ŋ] — [eɪ] — [s] — [æŋ] — [əm] [iŋ] — [ɪn] — [ɪlɪ] — [a → ɪ → n]

...

# Telling 11

*amanda, carrie, liz, kayleigh\**  
[phrase]

The musical score is divided into four parts: A, C, L, and K. Each part includes a vocal line with notes and rests, a pitch contour line with frequency markers (e.g., [F=60], [F=127], [F=118], [F=169], [F=113]), and a phonetic transcription line. Part A is marked 'w/C&L' and 'pp'. Part C is marked 'w/A&L' and 'pp'. Part L is marked 'w/A&C' and 'pp'. Part K is marked 'mp' and 'mf'. The score includes various rhythmic markings such as 1/8, 2/8, 5/16, 3/8, 7/32, 5/16, 2/8, 3/16, 2/12, 3:2, 1/8, 7/32, 2/12, 3:2, 9/32, 4:3, and 5/16. A tempo marking of 7.5" is present at the top. The phonetic transcriptions for parts A, C, and L are: [m] - [ə] -> [n] - [a i j] - [i] -> [n] - [m] - [ɔə] - [aɪm] - [ə] - [m] - [i] -> [n] - [æ] - [ɔ] -> [m] - [aɪ] - [sɪ] - [ŋ] - [e] -> [i]. The transcription for part K is: [m] - [ə] -> [n] - [a i j] - [i] -> [n] - [m] - [ɔə] - [aɪm] - [ə] - [m] - [i] -> [n] - [æ] - [ɔ] -> [m] - [aɪ] - [sɪ] - [ŋ] - [e] -> [i].

15" 22.5" 30"

The image displays a musical score for four voices: Soprano (A), Contralto (C), Tenor (L), and Bass (K). Each voice part is written on a five-line staff with a treble clef. The score is divided into four systems, each corresponding to a different vowel sound: [æ], [a], [ə], and [ɛ]. Above each staff, there are numerical ratios (e.g., 3/8, 5/32, 1/8, 3/16, 5/3, 2/12, 3/2, 7/4, 5/16, 6/5, 1/8, 3/2, 5/32, 3/16, 2/8, 3/16, 5/16, 1/8, 5/16, 2/8, 5/16, 1/8, 5/16, 2/8, 5/16) and dynamic markings (mp, pp, p, mf, f). Below each staff, phonetic transcriptions are provided, such as [m] → [æ], [ə], [ai], [m], [ə] → [n], [hu] - [n], [ɛ] [j] for the first system. The score is marked with a 15" interval, a 22.5" interval, and a 30" interval. The bottom system (K) includes a final system with ratios like 2/8, 7/32, 1/8, 3/16, 5/3, 3/2, 5/4, 3/2, 2/12, 3/2, 3/16, 7/6, 9/32, 6/32, 1/8, 5/32, 7/32, 3/2, 5/16, 5/32, 5/16, 6/5, 6/5, 7/32, 10/7, 9/32, 3/16.



This musical score is for four voices: Alto (A), Contralto (C), Soprano (L), and Tenor (K). It features complex rhythmic patterns with various interval markings (e.g., 5:4, 4:3, 3:2) and dynamic markings (p, pp, mf, mp). Phonetic transcriptions are provided below each staff, such as [a:] [ə] [n] [a] [m] and [ə → m] [ɪŋ] [m]. The score is divided into two sections by vertical lines at 52.5" and 60".

au pair

# Telling 12

amanda, carrie, liz  
[sentence]

Timeline: [ F = 60 ] 0'' [ F = 81 ] 7.5''

**Part A (Soprano):**  
[ F = 127 ] [ F = 140 ] [ F = 149 ] [ F = 81 ]  
[mar → z[ɪn]—[a → ɪ → ɹ][a → ɪ → z[ɪn]— [wi → ɹ][ɜɪ] [dɪt][ə] [ɔ → ə → ɹ] [aʊ][mə]—[ɪdz] [ə] [n]—[i → ɹm]— [a]—[leɪ] [wɜɪn]— [l]—[aʊn]—[æz]— [m]—[ə] [lu]— [kə]lɪns[ɛs] [pə]— [li] → ɹ]

**Part C (Contralto):**  
[ F = 132 ] [ F = 111 ] [ F = 149 ] [ F = 95 ]  
[mar → z[ɪn]—[a → ɪ → ɹ][a → ɪ → z[ɪn]— [wi][ɜɪ][dɪt][ə] [ɔ → ə → ɹ] [aʊ]—[mə]—[ɪdz] [ə] [n]—[i → ɹm]— [a]—[leɪ]— [wɜɪn]— [l]—[aʊn]—[æz]— [m]—[ə] [lu]— [kə]lɪns[pə]— [lə] → ɹ]

**Part L (Bass):**  
[ F = 127 ] [ F = 118 ] [ F = 169 ] [ F = 113 ]  
[mar → z[ɪn]—[a → ɪ → ɹ][a → ɪ → z[ɪn]— [wi][ɜɪ] [dɪt][ə] [ɔ → ə → ɹ] [aʊ][mə]—[ɪdz] [ə] [n]—[i → ɹm]— [a]—[leɪ]—[wɜɪn]— [l]—[aʊn]—[æz]— [æ]—[m]—[ə][lu]— [kə]lɪn—[ɛs]—[pə]—[lə] → ɹ]

15" 22.5" 30"

The image displays a musical score for three voices, labeled A, C, and L. Each voice part is written on a five-line staff with a treble clef. The score is divided into three sections by vertical lines, with time markers 15", 22.5", and 30" above the staves. Above each staff, there are numerical values in boxes, such as [F=96], [F=139], [F=88], [F=112], [F=84] for voice A; [F=105], [F=93], [F=118], [F=118], [F=121] for voice C; and [F=163], [F=113], [F=103], [F=171], [F=153] for voice L. The musical notation includes notes, rests, and dynamic markings like *mf*, *p*, *mp*, and *f*. Below the notes, phonetic transcriptions are provided, such as [a → ɪm]æ → z] and [a → ɪ → ɹ] — [ŋ] [aɪ → z] [ɪn] [ə] — [ŋ] [ɪv] — [ə] [wɪn] — [u → ɹ] — [ʒɔɪ] — [ɹ] — [æz] — [ɹ]. The score is complex, with many slurs and ties connecting notes across measures.

This musical score is divided into three staves, labeled A, C, and L. Each staff contains musical notation with various dynamics (mf, mp, p, f) and articulation marks. Below the notes are phonetic transcriptions for each staff, such as [i]—[p] [ŋ]—[a→ɪ→ɪ] and [w] [e→ɪ] [m]—[iɪ]—[i]—[fəɪ] [æz] [əʊ] [æ]. Above the staves, there are interval markings like 1/8, 3/32, 5/3, 3/16, and 37.5°. The score is organized into measures, with some measures containing specific interval numbers like [P=104], [P=103], [P=167], [P=113], [P=130], and [P=108]. The notation includes treble clefs and a key signature of one sharp (F#).

The musical score consists of three staves labeled A, C, and L. Each staff contains a melodic line with various interval markings above it, such as 5:4, 8:7, 9:5, 7:6, 7:4, 9:7, 1:8, 3:32, 1:12, 3:16, 11:6, 5:4, 3:2, 2:12, 3:2, 11:8, 2:8, 5:4, 9:8, 5:4, 3:2, 7:32, 8:7, 1:8, 2:8, 3:2, 7:4, and 5:4. The notes are primarily eighth and sixteenth notes, often beamed together. Dynamic markings include *mp*, *p*, *mf*, and *mf* with accents. Below each staff is a phonetic transcription of the lyrics, with arrows indicating the alignment of notes with syllables. The transcriptions are:
   
A: →z[ɪn] — [də→lz] [ŋ] — [a→ɪ] — lz] — [ŋ] — [ɔɪm] — [əz] — [sɪŋ] — [o→u] — lz][ɔɪ] — [i] — [ðŋ] — [ə] — lz] [ɹ] — [aʊn] — [ən] — [ɹ] — [aɪ] — m[i] [s][e] — ɪ] [ŋ] — [ɪ] — [sɪŋ] — [əm][iŋ] — [u] — [ŋ] — [ilz] — [ə][haɪ] — n]
   
C: — [də→lz][ŋ] — [a→ɪ] — lz] — [ŋ] — [ɔɪm] — [əz] — [sɪŋ] — [o→u] — lz] [ŋ][ɔɪ] — [i] — [ðŋ] — [ə] — lz] [ɹ] — [aʊn] [ən] — [ɹ] — [aɪ] — m[i] [s][e] — ɪ] [ŋ] — [ɪ] — [sɪŋ] — [əm][iŋ] — [u] — [ŋ] — [ilz] — [ə][haɪ] — n]
   
L: →z][ŋ] — [də→lz][ŋ] — [a→ɪ] — lz] — [ŋ] — [ɔɪm] — [əz] — [sɪŋ] — [o→u] — lz] [ŋ][ɔɪ] — [i] — [ðŋ] — [ə] — lz] [ɹ] — [aʊn][ən] — [ɹ] — [aɪ] — m[i] — [s][e] — ɪ] [ŋ] — [ɪ] — [sɪŋ] — [əm][iŋ] — [u] — [ŋ] — [ilz] — [ə][haɪ] — n]

alone together

# Telling 13

amanda, carrie, liz, kayleigh\*  
[region]

The musical score is divided into four staves, each with a key signature of one sharp (F#) and a common time signature (C). The staves are labeled A, C, L, and K. Above the staves, there are two horizontal lines with time markers: [ F = 60 ] at 0" and [ F = 7.5" ] at 7.5".

**Staff A:** [ F = 118 ], [ F = 139 ], [ F = 172 ], [ F = 81 ]  
[maɪ → z] [ŋ] [ə] [n] [aɪ → j] — [m] — [ɪn] — z]  
[j] — [ɔɪn] — [dɪð] — [ɔ] — əj]  
[aʊm] [əj] — [i → ə] — z]  
[ŋ] — [i] — [m] — [aɪ] — [eɪ] [w] [ɪn] — [oʊ] — [da → uz] — [j] [mɪn] [ə] [la → i] [k] [ə] [j] [ɪn] [ɛ] [pə] — [li → j]

**Staff C:** [ F = 127 ], [ F = 118 ], [ F = 169 ], [ F = 113 ]  
[maɪ → z] [ŋ] [ə] [n] [aɪ → j] — [m] — [ɪn] — z]  
[j] — [ɔɪn] [dɪð] — [ɔ] — əj]  
[aʊm] [əj] — [i → ə] — z]  
[ŋ] — [i] — [m] — [aɪ] — [eɪ] — [w] [ɪn] — [oʊ] — [da → uz] — [j] [mɪn] [ə] [la → i] [k] [ə] [j] [ɪn] [ɛ] — [pə] — [li → j]

**Staff L:** [ F = 120 ], [ F = 119 ], [ F = 160 ], [ F = 94 ]  
[maɪ → z] [ŋ] [ə] [n] [aɪ → j] — [m] — [ɪn] — z]  
[j] — [ɔɪn] [dɪð] — [ɔ] — əj]  
[aʊm] [əj] — [i → ə] — z]  
[ŋ] [i] — [m] — [aɪ] — [eɪ] — [w] [ɪn] — [oʊ] — [da → uz] — [j] [mɪn] [ə] [la → i] [k] [ə] [j] [ɪn] [ɛ] [pə] [li → j]

**Staff K:** [ F = 140 ], [ F = 144 ], [ F = 162 ], [ F = 139 ]  
[maɪ → z] [ŋ] [ə] [n] [aɪ → j] — [m] — [ɪn] — z]  
[j] [ɔɪn] [dɪð] — [ɔ] — əj]  
[aʊm] [əj] — [i → ə] — z]  
[ŋ] — [i] — [m] — [aɪ] — [eɪ] [w] [ɪn] — [oʊ] — [da → uz] — [j] [mɪn] [ə] [la → i] [k] [ə] — [j] [ɪn] [ɛ] — [pə] [li → j]

15" 22.5" 30"

**A** [F=123] [F=129] [F=117] [F=112] [F=79]  
 [ar→m][æ→z] [ar→j]-[ei→m] [ar→z]-[ɪn] [ə] [ŋ]-[i→j]-[θ][tə] [wɪn] [u] [o→j][ɜ] [ɪ][j]-[æ→z]  
 [ðei→jɪm] [ɒn][ə→j] [ŋ]-[ə→j][kɛ→əz][j] [ɛɪm] [ɛɪm] [o→u→n][ɛɪm] [ɪ] [ɪ][θ][i] [j][ŋ]

**C** [F=163] [F=113] [F=103] [F=171] [F=153]  
 [ar→m][æ→z] [ar→j]-[ei→m] [ar→z]-[ɪn] [ə] [ŋ]-[i→j]-[θ][tə] [wɪn] [u] [o→j][ɜ] [ɪ][j]-[æ→z]  
 [ðei→jɪm] [ɒn][ə→j] [ŋ]-[ə→j][kɛ→əz][j] [ɛɪm] [ɛɪm] [o→u→n][ɛɪm] [ɪ] [ɪ][θ][i] [j][ŋ]

**L** [F=188] [F=114] [F=105] [F=136] [F=152]  
 [ar→m][æ→z] [ar→j]-[ei→m] [ar→z]-[ŋ]-[ə] [ŋ]-[i→j]-[θ][tə]-[wɪn] [u] [o→j][ɜ] [ɪ][j]-[æ→z]  
 [ðei→jɪm] [ɒn][ə→j] [ŋ]-[ə→j][kɛ→əz][j] [ɛɪm] [ɛɪm] [o→u→n][ɛɪm] [ɪ] [ɪ][θ][i] [j][ŋ]

**K** [F=144] [F=112] [F=106] [F=151] [F=133]  
 [ar→m][æ→z] [ar→j]-[ei→m][ar→z]-[ŋ]-[ə] [ŋ]-[i→j]-[θ][tə] [wɪn] [u] [o→j][ɜ] [ɪ][j]-[æ→z]  
 [ðei→jɪm] [ɒn][ə→j] [ŋ]-[ə→j][kɛ→əz][j] [ɛɪm] [ɛɪm] [o→u→n][ɛɪm] [ɪ] [ɪ][θ][i] [j][ŋ]

This musical score is divided into four staves, labeled A, C, L, and K. Each staff contains musical notation with various dynamics and articulations, along with phonetic transcriptions of the lyrics. Above the staves, there are numerical values in brackets, such as [F=110], [F=100], [F=130], [F=108], [F=90], [F=111], [F=120], and [F=76]. At the top of the page, there are two boxed numerical values: 37.5" and 45".

**Staff A:** Dynamics include *mf*, *mp*, *p*, and *mf*. Phonetic transcriptions include: [i]—[en]—[ai]—[s][ɪ]—, [w] [e → i] [ðei → n]—[i]—[tʃ][j]— [æ → i]—[æ]— [æ → nz][i]—[em]—[æ]— [æ]—[j]—[om]—, [ŋ]—[a → i] [ðŋ]— [oŋ]— [æ]— [æ → ð] [j] [ŋ]—[a → i]— [m]—[əz]—[ŋ]—

**Staff C:** Dynamics include *mp*, *p*, *pp*, and *mp*. Phonetic transcriptions include: [i]—[en]—[ai]—[s][ɪ]—, [w] [e → i] [ðei → n]—[i]—[tʃ][j]— [æ → i]—[æ]— [æ → nz][i]—[em]— [æ]—[j]— [æ]—[j]—[om]—, [ŋ]—[a → i] [ðŋ]— [oŋ]— [æ]— [æ → ð] [j] [ŋ]—[a → i]— [m]—[əz]—[ŋ]—

**Staff L:** Dynamics include *mf*, *mp*, *p*, and *mf*. Phonetic transcriptions include: [i]—[en]—[ai]—[s][ɪ]—, [w] [e → i] [ðei → n]—[i]—[tʃ][j]— [æ → i]—[æ]— [æ → nz][i]—[em]— [æ]—[j]— [æ]—[j]—[om]—, [ŋ]—[a → i] [ðŋ]— [oŋ]— [æ]— [æ → ð] [j] [ŋ]—[a → i]— [m]—[əz]—

**Staff K:** Dynamics include *f*, *mf*, *mp*, *f*, and *mf*. Phonetic transcriptions include: [i]—[en]—[ai]—[s][ɪ]—, [w] [e → i] [ðei → n]—[i]—[tʃ][j]— [æ → i]—[æ]— [æ → nz][i]—[em]— [æ]—[j]— [æ]—[j]—[om]—, [ŋ]—[a → i] [ðŋ]— [oŋ]— [æ]— [æ → ð] [j] [ŋ]— [a → i]— [m]

52.5" 60"

The musical score is divided into four staves, labeled A, C, L, and K. Each staff contains a series of rhythmic patterns and notes, with various dynamics such as *mp*, *p*, *pp*, *mf*, and *mp* indicated. Above the notes are numerous numerical ratios representing intervals or durations, such as 7/32, 8:7, 9:5, 1/8, 3/16, 7:6, 1/8, 7:4, 9:7, 1/8, 3/32, 1/12, 3:2, 3/16, 11:6, 1/8, 3:2, 2/12, 3:2, 11:8, 5:4, 2/8, 9:8, 5:4, 3:2, 7/32, 8:7, 1/8, 2/8, 3:2, 7:4, and 5:4. Below the notes are phonetic transcriptions in square brackets, such as [ə → lz] - [ŋ], [a → ɪ → z], [ŋ] [o] [m] [ə], [s] [ɪ] [ŋ], [o → u → lz] [ŋ], [e → ɪ] [m] [l], [o → ɪ] [a → un] [ən], [a → ɪ], [s] [ŋ], [æ], [n] - [θ] [əm], [ju → z] [ŋ], [ə] - [s].

prison blues

# Telling 14

amanda, carrie, liz  
[phrase]

The musical score is presented in three staves, labeled A, C, and L. Each staff begins with a pitch contour line showing the melodic path. Below this, the notes are written in a treble clef with various dynamics such as *p* (piano), *mp* (mezzo-piano), and *mp* (mezzo-piano). Rhythmic values are indicated by numbers and fractions above the notes, such as 1/8, 2/8, 5/16, 3/8, 7/32, 3:2, 5/16, 2/8, 3/16, 2/12, 3:2, 1/8, 7/32, 2/12, 3:2, 9/32, 4:3, and 5/16. Phonetic transcriptions are provided below the notes, showing the articulation of the lyrics. For example, the first part of the transcription is [aɪ] [əz] [ŋ] [ə] [n] [aɪ] [ɹ] [ə] [m] [i] [z] [wɪ] [n] [z]. The score also includes performance instructions like *p*, *mp*, and *mp*, and dynamic markings like *p* and *mp*. A specific instruction [F=60] is noted at the beginning of the first staff, and a 7.5" measurement is indicated at the top of the page.



This musical score is arranged in three staves, labeled A, C, and L. Each staff contains a melodic line with various dynamic markings such as *mf*, *mp*, *p*, and *f*. Below the notes, phonetic transcriptions are provided for each measure, showing the articulation of syllables. For example, the first staff (A) has transcriptions like [s][li]—[ŋ]—[a→i→l] and [w][ei]—[ðŋ]—[i][i]—[ðɪ]—[æz][əʊl]—[i]—[bŋ]—z[hɛ→l→m]. Above the staves, there are two horizontal lines with vertical tick marks and numerical values: 37.5" and 45".



# Telling 15

amanda, carrie, kayleigh  
[sentence]

The musical score is divided into three parts: A (Amanda), C (Carrie), and K (Kayleigh). Each part consists of a melodic line with phonetic transcriptions and interval markings.

**Part A (Amanda):**

- Interval markings: [F=60], [F=127], [F=140], [F=149], [F=81]
- Phonetic transcriptions: [maɪ → zɪn] [aɪ → j][s][aɪ] [əz] — [ŋ → z] [j] — [ɔɪn] — [ɪt] [ə] [fɔ → əɪ] [j] — [əð][j] — [fɪ][i] — [s] — [ŋ] — [i] [j] [u] — [d][tə] [a → ] [er] [w] [ɔɪn] — [oʊ] — [aʊn] — [æz] — [l] — [fɔɪ][ŋ] [ə] [lu] — [ɪ] [kə] [j] [ɪn] [ɛ] — [pə][li] → j[i]

**Part C (Carrie):**

- Interval markings: [F=132], [F=111], [F=149], [F=95]
- Phonetic transcriptions: [maɪ → zɪn] [aɪ → j][s][aɪ] [əz] — [ŋ → z] [j] — [ɔɪn] [ɪt] [ə] [fɔ → əɪ] [j] — [əð][j] [fɪ][i] — [s] — [ŋ] — [i] [j] [u] — [d][tə] — [a → ] [er] — [w] [ɔɪn] — [oʊ] — [aʊn] — [æz] [l] — [fɔɪ][ŋ] [ə] [lu] — [ɪ] [kə] [j] [ɪn] [pə] — [li] → j[i]

**Part K (Kayleigh):**

- Interval markings: [F=122], [F=125], [F=189], [F=145]
- Phonetic transcriptions: [maɪ → zɪn] — [aɪ → j][s][aɪ] [əz] — [ŋ → z] [j] — [ɔɪn] — [ɪt] [ə] [fɔ → əɪ] [j] — [əð][j] [fɪ][i] — [s] — [ŋ] — [i] [j] [u] — [tə] — [a → ] [er] [w] [ɔɪn] — [oʊ] — [aʊn] — [æz] — [l] — [fɔɪ][ŋ] [ə] [lu] — [ɪ] [kə] [j] [ɪn] [ɛ] — [pəɪ] [lə] → j[i]

15" 22.5"

A

[F = 96] [F = 139] [F = 88] [F = 112] [F = 84]

*f* > / *mf* *mp* < / *mf* *mp* < / *mf* *mf* *mf*

[aɪ]—[æ→z] [aɪ→ɹ][eɪ]—[fəm][aɪ→əz] [ɪn] [bə→ʊ][ŋ]—[b,ɹ]—[ə][t][ɪn]—[hu]—[o→ɜ][ɪn]—[ə]—[ɹ]—[æz][i]—[ɹ]

[ðeɪ]—[k,ɹ]—[ɒn] [ə] [ɹa→ʊ→n] [ŋ]—[ə,ɹ]—[kɛə→z,ɹ] [ɛm]— [ðeɪm][ou]—[fŋ]—[eɪ→m][ɛ] [tɪl][iθ] [i] [ə,ɹ]—[in] [ɹ]—

C

[F = 105] [F = 93] [F = 118] [F = 118] [F = 121]

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

[aɪ]—[æ→z] [aɪ→ɹ][eɪ][fəm][aɪ→əz] [ɪn][bə→ʊ][ŋ]—[b,ɹ]—[ə][t][ɪn]—[hu]—[o→ɜ][ɪn]—[ə]—[ɹ][æz]—[i]—[ɹ]

[ðeɪ]—[k,ɹ]—[ɒn] [ə] [ɹa→ʊ→n] [ŋ]—[ə,ɹ]—[kɛə→z,ɹ] [ɛm]— [ðeɪm][ou]—[fŋ]—[eɪ→m][ɛ][tɪl]—[iθ][i]—[ə,ɹ]—[in]—[ɹ]—

K

[F = 144] [F = 105] [F = 118] [F = 158] [F = 121]

*f* > / *mf* *mp* < / *mf* *mp* < / *mf* *mf* *mf*

[aɪ]—[æ→z] [aɪ→ɹ][eɪ]—[fəm][aɪ→əz]—[ŋ]—[bə→ʊ][ŋ]—[b,ɹ]—[ə][t][ɪn]—[hu]—[o→ɜ]—[ɪn][t] [ɹ]—[æz]—[i]—[ɹ]

[ðeɪ]—[k,ɹ]—[ɒn][ə] [ɹa→ʊ→n] [ŋ]—[ə,ɹ]—[kɛə→z,ɹ] [ɛm]— [ðeɪm]—[ou] [fŋ]—[eɪ→m][ɛ] [tɪl]—[iθ][i]—[ə,ɹ]—[in]—[ɹ]—

Detailed description: This page contains a complex musical score for three parts: A (top), C (middle), and K (bottom). Each part is written on a grand staff with a treble clef. The score is divided into measures, with various time signatures and rests indicated above the notes. Part A features dynamics from *f* to *mf*. Part C features dynamics from *mp* to *pp*. Part K features dynamics from *f* to *mf*. Below each staff, phonetic transcriptions are provided, showing the relationship between the notes and the spoken sounds. The transcriptions include phonemes like [aɪ], [æ], [z], [ɹ], [eɪ], [fəm], [əz], [ɪn], [bə], [ŋ], [tɪn], [hu], [o], [ɜ], [ɹ], [æz], [i], [ɹ], [ðeɪ], [k,ɹ], [ɒn], [ə], [ɹa], [ʊ], [n], [ŋ], [ə,ɹ], [kɛə], [z,ɹ], [ɛm], [ðeɪm], [ou], [fŋ], [eɪ], [m], [ɛ], [tɪl], [iθ], [i], [ə,ɹ], [in], [ɹ]. Above the staves, there are numerical values in boxes, such as 15" and 22.5", and a series of numbers in brackets indicating frequencies or other parameters: [F = 96], [F = 139], [F = 88], [F = 112], [F = 84], [F = 105], [F = 93], [F = 118], [F = 118], [F = 121], [F = 144], [F = 105], [F = 118], [F = 158], [F = 121]. The notation includes various note values, rests, and dynamic markings.

This musical score is divided into three parts: A (top), C (middle), and K (bottom). Each part consists of a melodic line with notes, rests, and dynamic markings, and a corresponding phonetic transcription below it. Above the notes are interval diagrams showing frequency ratios. The score is marked with time points 30", 37.5", and 45".

**Part A:** [F = 104] [F = 103].  
Phonetic transcription: [s][i]—[p] [en]—[ai]—[s][i]— [w] [ex]—[k] [ð]—[ɪn]—[i] [i]—[tə]— [z] [əʊ]—[æ]—[s][i] [bŋ → z] [el]—[m]—[ŋ]—[i]— [ə]—[s] [ŋ]—[i] → [m]—[ɹ] [ŋ]—[ai]—[t] [ð] [ŋ]—[ɪz] [i] [ŋ]—[oŋ]—[ɹ] [ŋ]—[i]—[s][æ]—[pə] [ge]—[ŋ]—[ai] [ŋ] [ə]—[hi]—[p] [ŋ]

**Part C:** [F = 167] [F = 113].  
Phonetic transcription: [s][i]—[p] [en]—[ai]—[s][i]— [w] [ex]—[k] [ð]—[ɪn] [i] [i]—[tə]— [z] [əʊ] [æ] [s][i]—[bŋ → z] [el]—[m]— [ŋ]—[i]—[ə]—[s] [ŋ]—[i] → [m]—[ɹ] [ŋ]—[ai]—[t] [ð] [ŋ]—[ɪz]—[i] [ŋ]—[oŋ]—[ɹ] [ŋ]—[i]—[s][æ] [pə] [ge]—[ŋ]—[ai] [ŋ] [ə]—[hi]—[p] [ŋ] [əz] [ɪn] z]

**Part K:** [F = 126] [F = 74].  
Phonetic transcription: [s][i]—[p] [en]—[ai]—[s][i]— [w] [ex]—[k] [ð]—[ɪn] [i] [i]—[tə]— [z] [əʊ] [æ] [s][i]—[bŋ → z] [el] [ŋ]— [ŋ]—[i]—[ə]—[s] [ŋ]—[i] → [m]—[ɹ] [ŋ]—[ai]—[t] [ð] [ŋ] [ɪz] [i] [ŋ]—[oŋ]—[ɹ] [ŋ]—[i]—[s][æ]—[pə] [ge] [ŋ] [ai] [ŋ] [ə]—[hi]—[p] [ŋ]

52.5" 60"

**A**  
 [əz] [ɪnz]—[hɒj]—[mə→lz] [ə] [ŋ] [s] [ma→ɪ]—[ə→lz]— [ə] [ŋ]—[s] [ɒm] [ə] [z]—[s] [ɪŋ] [i] [ou]—[mə→lz] [ŋ]—[ɔj]—[e]—[biz]—[ɛm]—[ə→lz] [j]—[ɒm]—[j] [au]—[ən] [ə ð]—[aɪ]—[əʊm] [ŋ] [i]—[s] [e→ɪ] [ŋ]—[ɪ]—[s] [tŋ]—[əm] [iŋ] [ju] [ɪk] [ɪn] [ə] [fil]—[ə] [haɪn] [ə]—[s]

**C**  
 —[hɒj]—[mə lz] [ə] [ŋ] [s] [ma→ɪ]—[ə→lz]— [ə] [ŋ] [s] [ɒm]—[ə] [z]—[s] [ɪŋ] [i]—[ou] [mə→lz] [ŋ] [ɔj]—[e]—[biz]—[ɛm]—[ə→lz] [j] [ɒm]—[j] [au]—[ən] [ə ð]— [aɪ]—[əʊm] [ŋ] [i]—[s] [e→ɪ] [ŋ]—[ɪ]—[s] [tŋ]—[əm] [iŋ] [ju] [ɪk] [ɪn] [ə] [fil]—[ə] [haɪn] [ə]—[s]

**K**  
 [əz]—[ɪnz]—[hɒj]—[mə→lz] [ə] [ŋ] [s] [ma→ɪ]—[əlz]— [ə] [ŋ] [s] [ɒm] [ə] [z]—[s] [ɪŋ] [i] [ou]—[mə→lz] [ŋ]—[ɔj]—[e] [biz]—[ɛm]—[ə→lz] [j] [ɒm]—[j] [au] [ən] [ə ð]—[aɪ]—[əʊm] [ŋ] [i]—[s] [e→ɪ] [ŋ] [ɪ] [s] [tŋ]—[əm] [iŋ] [ju] [ɪk] [ɪn] [ə] [fil]—[ə] [haɪn] [ə]—[s]

stages

# Telling 16

amanda, carrie, liz, kayleigh

The musical score is divided into four parts: A, C, L, and K. Each part consists of a melodic line with a pitch contour above it and a phonetic transcription below it. The score includes various musical notations such as dynamics (mp, mf, f), articulation marks, and rhythmic values. The phonetic transcriptions are as follows:

- Part A:** [m̩]—[ɪn]—[aɪ→ɪ] [s]aɪ→m̩]—[ɪn]→z] [w̩]—[dʒ]—[ɪ]—[fɔ→əɪ]— [m̩]—[ð] [f] [i→z]—[s]— [ŋ]—[uv]—[ə]—[eɪ]t[w] [dʒ]—[o→u→n]æz]—[f] [ɹ] [ŋ]—[kə]s[ɹ] [ŋ]—[e] [s]pəl]—[ʃ] [ɹ]
- Part C:** [m̩]—[ən]—[aɪ→ɪ] [s]aɪ→m̩]—[ɪn]→z] [w̩]—[dʒ]—[ɪ]—[fɔ→əɪ]— [m̩]—[ð] [f] [i→z]—[s]— [ŋ]—[uv]—[ə]—[eɪ]—[t] [w]—[dʒ]—[o→u→n]æz]—[f] [ɹ] [ŋ]—[kə]s[ɹ] [ŋ] [e]s [pəl]—[ʃ] [ɹ] [taɪ]—[m̩]—[s]ə→z]
- Part L:** [m̩]—[ɪn]—[aɪ→ɪ] [s]aɪ→m̩]—[ɪn]→z] [w̩]—[dʒ]—[ɪ]—[fɔ→əɪ]— [m̩]—[ð] [f] [i→z]—[s]— [ŋ]—[uv]—[ə]—[eɪ]t[w] [dʒ]—[o→u→n]æz]—[l] [æz]—[f] [ɹ] [ŋ]—[kə]s[ɹ] [ŋ] [e]s [pəl]—[ʃ] [ɹ] [taɪ]—[m̩]—[s]ə→z]
- Part K:** [m̩]—[ɪn]—[aɪ→ɪ] [s]aɪ→m̩]—[ɪn]→z] [w̩] [dʒ]—[ɪ]—[fɔ→əɪ]— [m̩]—[ð] [f] [i→z]—[s]— [ŋ]—[uv]—[ə]—[eɪ]t[w] [dʒ]—[o→u→n]æz]—[f] [ɹ] [ŋ]—[kə]s[ɹ] [ŋ]—[e]—[s]pəl]—[ʃ] [ɹ] [taɪ]

22.5° 30°

A [F=121] [F=127] [F=116] [F=111] [F=78]

C [F=102] [F=134] [F=120] [F=124]

L [F=114] [F=104] [F=136] [F=152]

K [F=112] [F=102] [F=146] [F=116]

[tar]—[m]—[s][ə→z] [ai][s][j] [ei]—[f][m] [ai][hæz] [ŋ] [ŋ] [iv]—[j]—[θ][tə][t] [i→nz][hu]—[dʒ]—[ŋ]—[tə]—[ð]—[æz] [ð]—[s][k]—[u]→[ð] [ŋ]—[d] [j→ð]—[kɛəz]—[f]—[ð] [ð→m][ou] [s][tə]—[f][ŋ][ei][sm]—[rθ] [it]—

[ai]—[s][j]—[ei][f][m][ai][hæz][ŋ]—[ŋ] [iv] [j]—[θ][tə][t] [i→nz][hu] [dʒ]—[ŋ]—[tə]—[ð]—[æz] [ð]—[s][k]—[u]→[ð] [ŋ]—[d] [j→ð]—[kɛəz][f]—[ð] [ð→m][ou] [s][tə][f][ŋ][ei] [sm]—[rθ][it]—[j]—[v][ŋ]—[s][i]—[p]—[ŋ]—[ai]—[s][t]

[ai][s][j]—[ei][f][m][ai][hæz]—[ŋ]—[ŋ]—[iv]—[j] [θ][tə][t] [i→nz][hu] [dʒ]—[ŋ]—[tə][ð]—[æz] [ð]—[s][k]—[u]→[ð] [ŋ]—[d] [j→ð]—[kɛəz][f]—[ð] [ðm][ou][stə][f][ŋ][ei][sm]—[rθ][it] [j]—[v][ŋ]—[s][i]—[p] [ŋ]

[m][s][ə→z] [ai]—[s][j]—[ei]—[f][m][ai][hæz] [ŋ]—[ŋ]—[iv]—[j]—[θ][tə] [t] [i→nz][hu]—[dʒ]—[ŋ] [t] [ð]—[æz] [ð]—[s][k]—[u]→[ð] [ŋ]—[d] [j→ð]—[kɛəz]—[f]—[ð] [ð→m]—[ou][s][tə][f][ŋ]—[ei]—[sm]—[rθ][it] [j]—[v][ŋ]

37.5" 45"

**A** [♩ = 116] [♩ = 106]  
 [j] [v] [ɪ] [ŋ] [s] [i] [p] [ŋ] [aɪ] [s] [t] [l] [w] [k] [dɛɪ] [s] [ɪ] [ŋ] [i] [t] [f] [ə] [ð] [æ] [z] [ð] [l] [æ] [s] [ɪ] [k] [ŋ] [z] [h] [ɛ] [ð] [ŋ] [s] [ɪ] [ŋ] [ə] [ð] [ŋ] [aɪ] [t] [ð] [ŋ] [ɪ] [z] [ŋ] [s] [ɪ] [ŋ] [ŋ] [i] [s] [ə] [ð] [ŋ] [ə] [h] [i] [p] [m] [æ] [z] [ɪ] [n] [z]

**C** [♩ = 157] [♩ = 107]  
 [w] [k] [dɛɪ] [s] [ɪ] [ŋ] [i] [t] [f] [ə] [ð] [æ] [z] [ð] [l] [æ] [s] [ɪ] [k] [ŋ] [z] [h] [ɛ] [ð] [ŋ] [ŋ] [s] [ɪ] [ŋ] [ə] [ð] [ŋ] [aɪ] [t] [ð] [ŋ] [ɪ] [z] [ŋ] [s] [ɪ] [ŋ] [ŋ] [i] [s] [ə] [ð] [ŋ] [ə] [h] [i] [p] [m] [æ] [z] [ɪ] [n] [z] [h] [ɪ] [s] [z] [ŋ] [s] [t] [aɪ] [s] [ɪ] [o]

**L** [♩ = 88] [♩ = 109]  
 [aɪ] [s] [t] [l] [w] [k] [dɛɪ] [s] [ɪ] [ŋ] [i] [t] [f] [ə] [ð] [æ] [z] [ð] [l] [æ] [s] [ɪ] [k] [ŋ] [z] [h] [ɛ] [ð] [ŋ] [ŋ] [s] [ɪ] [ŋ] [ə] [ð] [ŋ] [aɪ] [t] [ð] [ŋ] [ɪ] [z] [ŋ] [s] [ɪ] [ŋ] [ŋ] [i] [s] [ə] [ð] [ŋ] [ə] [h] [i] [p] [m] [æ] [z] [ɪ] [n] [z] [h] [ɪ] [s] [z] [ŋ]

**K** [♩ = 124] [♩ = 76]  
 [s] [i] [p] [ŋ] [aɪ] [s] [t] [l] [w] [k] [dɛɪ] [s] [ɪ] [ŋ] [i] [t] [f] [ə] [ð] [æ] [z] [ð] [l] [æ] [s] [ɪ] [k] [ŋ] [z] [h] [ɛ] [ð] [ŋ] [ŋ] [s] [ɪ] [ŋ] [ə] [ð] [ŋ] [aɪ] [t] [ð] [ŋ] [ɪ] [z] [ŋ] [s] [ɪ] [ŋ] [ŋ] [i] [s] [ə] [ð] [ŋ] [ə] [h] [i] [p] [m] [æ] [z]

52.5° 60°

The image displays a musical score for four voices: Soprano (A), Contralto (C), Alto (L), and Tenor (K). Each voice part is written on a five-line staff with a treble clef. The music is polyphonic, with each voice part having its own melodic line. Above the staves, various interval markings are provided, such as 7/32, 8/7, 9/5, 1/8, 3/16, 7/6, 1/8, 7/32, 9/7, 1/8, 3/32, 1/12, 3/16, 11/6, 1/8, 2/12, 3/2, 2/8, 9/8, 5/4, 3/2, 7/32, 8/7, 1/8, 2/8, 3/2, 7/4, and 5/4. The phonetic transcriptions for each voice are as follows:

- Voice A:** [h]l[ɹ] — [s]z[ɪ] — [ŋ] — [s]t[ar][s]o — [f]ə[ɪ][s]z[ɪ] — [ŋ] — [s]t[ɔ] [ð]z[ɪ] — [s]t[ar] — [l] — [s]z[ɪ] [ŋ] — [ɪ]z — [ð]ŋ — [s]z[ɪ] — [ŋ] — [ŋ]əð [ar] — [s]ŋ — [i] — [s]er — [k]s [ŋ] — [θ]əŋ — [ju]z[ɪ]k [ŋ] [ð] [i]l — z — [ar]n
- Voice C:** [f]ə[ɪ] — [s]z[ɪ] — [ŋ] — [s]t[ɔ] — [ð]z[ɪ] — [s] — [t]ar — [l] — [s]z[ɪ] — [ŋ] — [ɪ]z — [ð]ŋ — [s]z[ɪ] — [ŋ] — [ŋ] əð — [ar] — [s]ŋ — [i] — [s]er — [k]s [ŋ] — [θ]əŋ — [ju]z[ɪ]k [ŋ] [ð] [i]l — z — [ar]n
- Voice L:** — [s]t[ar][s]o — [f]ə[ɪ][s]z[ɪ] — [ŋ] — [s]t[ɔ] — [ð]z[ɪ] — [s] — [t]ar — [l] — [s]z[ɪ] — [ŋ] — [ɪ]z — [ð]ŋ — [s]z[ɪ] — [ŋ] — [ŋ]əð [ar] — [s]ŋ — [i] — [s]er — [k]s [ŋ] — [θ]əŋ — [ju]z[ɪ]k [ŋ] [ð] [i]l — z — [ar]n
- Voice K:** [ɪ]nz [h]l[ɹ] [s]z[ɪ] — [ŋ] — [s]t[ar] — [s]o — [f]ə[ɪ][s]z[ɪ] — [ŋ] — [s]t[ɔ] [ð]z[ɪ] — [s]t[ar] — [l] — [s]z[ɪ] — [ŋ] — [ɪ]z — [ð]ŋ — [s]z[ɪ] — [ŋ] — [ŋ]əð [ar] — [s]ŋ — [i] — [s]er — [k]s [ŋ] — [θ]əŋ — [ju]z[ɪ]k [ŋ] [ð] [i]l — z — [ar]n

Chicago, 2015-2016





