Mathias Monrad Møller

POP TART

for female performer and play-along file (2014)

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duration: ca. 10'

general information
this piece is about desire: sexual desire, desire to touch and be touched, desire to be noticed, desire to destroy, desire to play.
the persona of the performer is that of a pop-performer: „supra-human“, but at the same time a physical body that can't escape humanity: thinking flesh, moving flesh, flesh with complex desires. the piece aims to present the body of the performer in this area of conflict.
the persona of the performer is the offender, the victim and the witness in a play of powers, all at once.

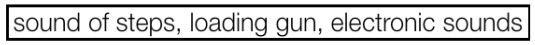
POP TART
= pop, as in popular culture
= pop, as a short, explosive sound (as verb and adjective)
= tart, as in “a tart remark”
= tart, as slang for “promiscuous woman”
= a brand of toaster pastries made by the Kellogg Company

performance/how to dress
the performer should always act in a flashy sexy way, always over the top, it being almost aggressively obtrusive. use the microphone and microphone stand with regard to this. the performer should not be dressed in any glamorous or provocative way though, choose a casual and comfortable outfit. don't overdo it with the make-up as well. wear a hat or cap if you like to. the piece should be performed without the score on stage, by heart.

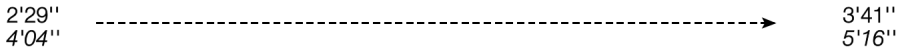
setting
the performer stands in the middle of the stage, behind a microphone stand, possibly illuminated by a spotlight. (except for the beginning, where the performer dances towards the final spot of performance). microphone and microphone stand are the only props used.

score

the score of the piece is a means to learn the piece and to get an overview only. it is more or less self explanatory when read along with the play-along file, but not all of the sounds actually sounding are transcribed in the score. these are indicated through boxed words, e.g.:

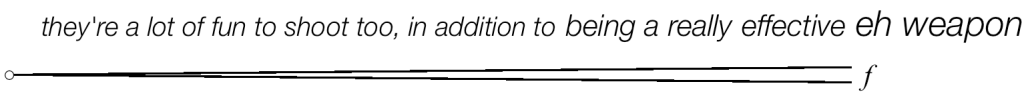


the score works like a timeline and is *not* written in “spatial notation”. time of the performance is written in italicized, time of the play-along is written in roman letters. jumps in time are indicated through dotted lines, e.g.:



in some parts, bars are written to clarify rhythmic actions, always with ♩ = 60

the vocal part is essential to the piece. make sure to use the microphone in a way that makes the voice of the performer sound close to the audience. spoken parts (always in sync with the voice in the play-along) often start “out of nothing”, with the performer starting to move the lips only and then gradually fading in the voice, notated like this:



images

the images in the score show the physical positions of the performer. not all of the positions are from Beyoncé's choreography.
copy all of the positions as exactly as possible, with shifts between positions being very clearly. mostly, the body of the performer is “frozen”, do not move in these parts.

preparations
to play the piece, the performer needs to learn the choreography from the music video of Beyoncé's “Love on Top”. the video can be found on the internet, and many tutorials on how to learn the choreography can be found on Youtube etc. Here are some links that seem helpful:

official video:
http://www.vevo.com/watch/beyonce/Love-On-Top/USSM21101548

Love on Top choreography slow motion breakdown:
https://www.youtube.com/watch?v=T5O2HqE1fC4

Learn the choreography for "Love On Top" with Bryan Tanaka:
https://www.youtube.com/watch?v=YgFg2qQGEDc

Dance like Beyonce in Love on Top, Dance Crew (Parts 1-7):
https://www.youtube.com/watch?v=7FLljqBeFtA
https://www.youtube.com/watch?v=E4Wz3R-l4ns
https://www.youtube.com/watch?v=nfHgozH4_Wk
https://www.youtube.com/watch?v=uCCfziAcKI8
https://www.youtube.com/watch?v=AN-gqnQSf2Y
https://www.youtube.com/watch?v=VnSifE--jHw
https://www.youtube.com/watch?v=RLXtbps7ZV4

technical rider
- at least a stereo sound system is needed. different solutions can be found for different spaces. speakers can by placed on stage if needed.
- a wireless microphone
- a robust microphone stand
- spotlight (different solutions can be found)

pop tart (2014)

for female performer and play-along file

START tape ▶

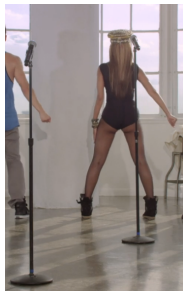
0'0'' *
♩ = 60

Tacet

0'00''
1'35''

electronics

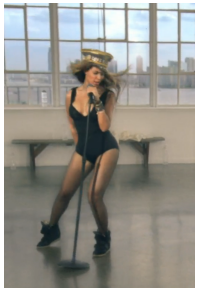
performer



start as in the video,
with the back to the audience

dance the choreography from Beyoncé's "Love on top" silently (except for finger flips and claps)

neutral facial expression



at 1'35'' freeze
as shown in the image

* Time of the tape is written roman, time of the performance is written italicized.
In addition to that, sometimes, bars are written to clarify rhythmic actions, always with ♩ = 60.
NB: this score is *not* written in "spatial notation".

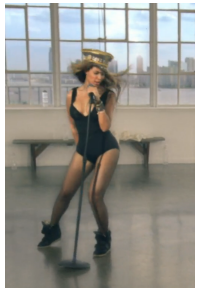
0'00''
1'35''

2'24''
3'59''

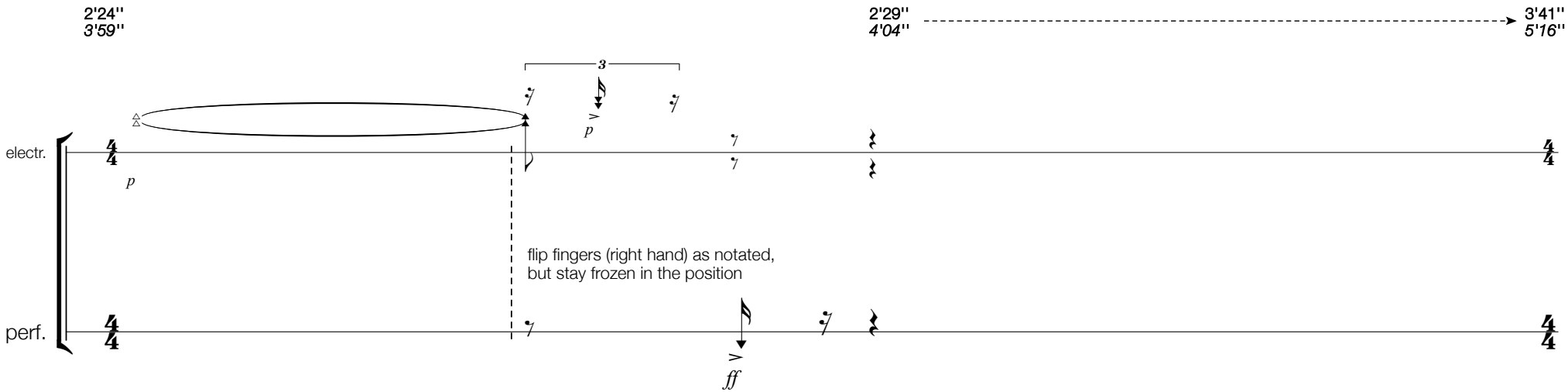
different sounds, with long breaks in between

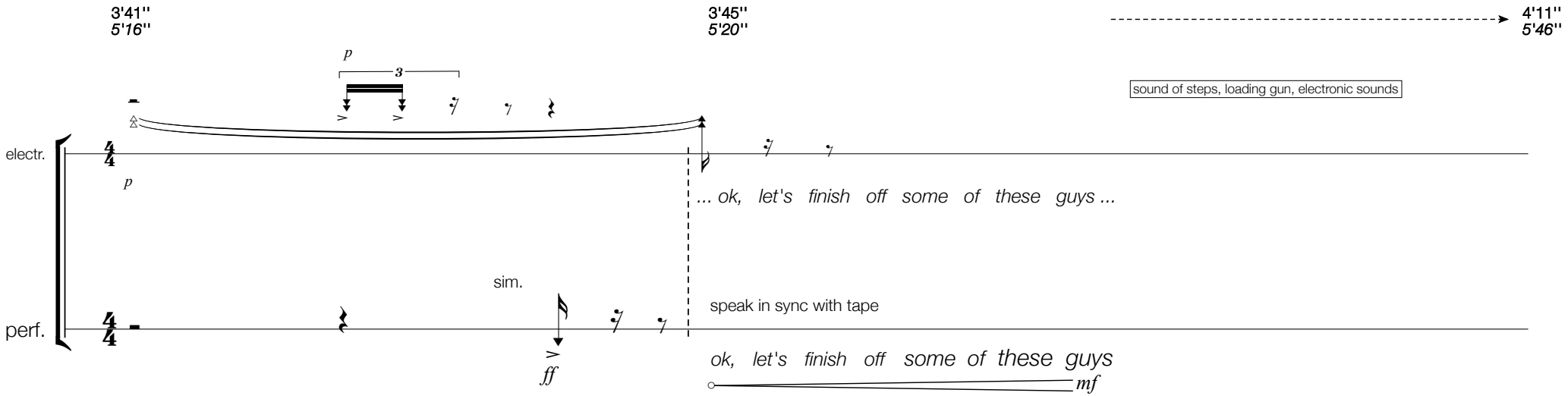
electr.

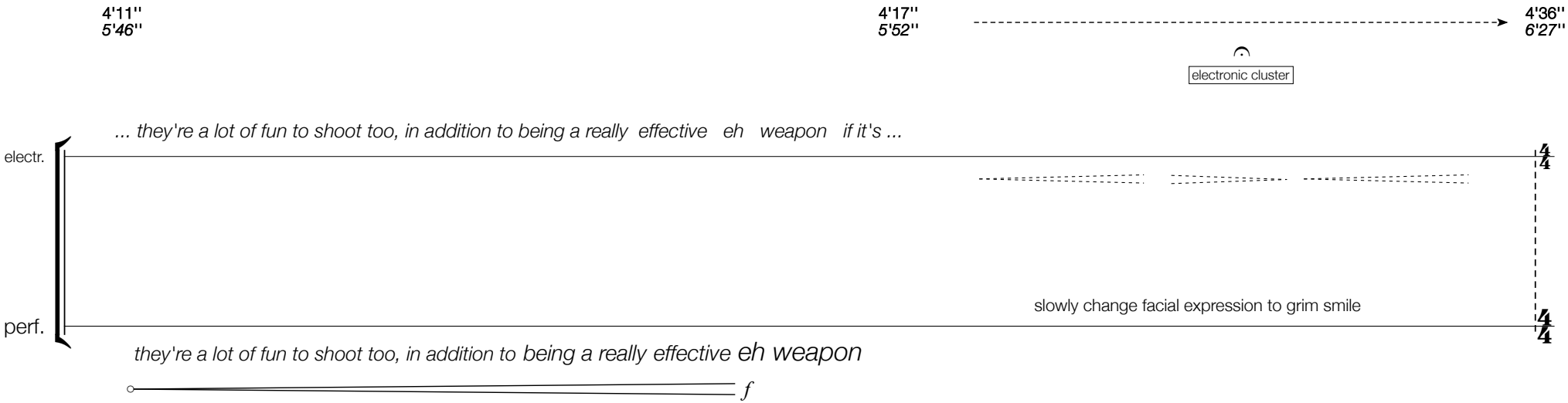
perf.

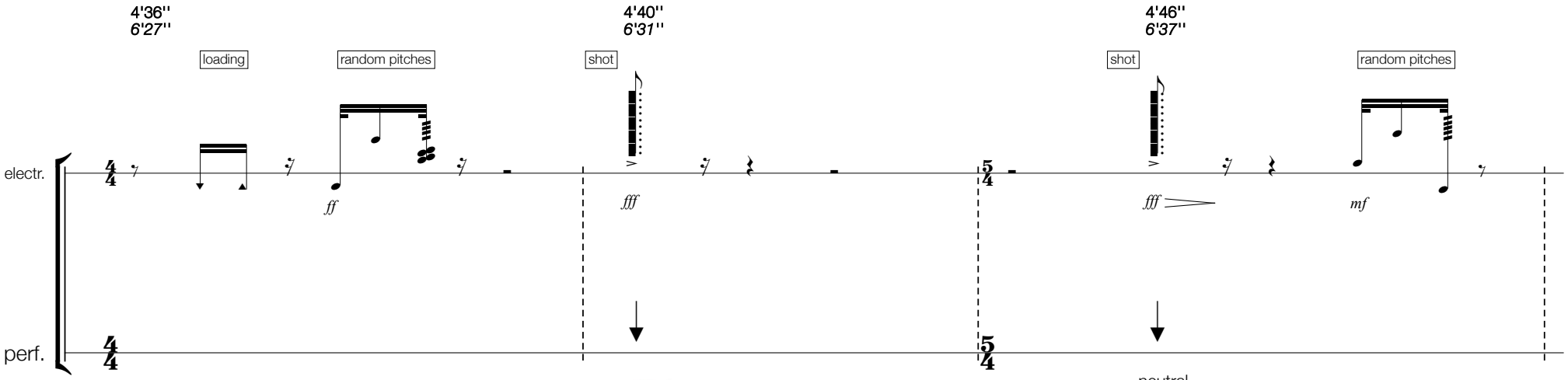


keep this position without moving at all,
breathing might be amplified through mic


2'24''
3'59''
2'29''
4'04''
3'41''
5'16''
3
electr.
p
p
flip fingers (right hand) as notated,
but stay frozen in the position
perf.
ff


3'41''
5'16''
3'45''
5'20''
4'11''
5'46''
sound of steps, loading gun, electronic sounds
electr.
perf.
p
3
... ok, let's finish off some of these guys ...
sim.
speak in sync with tape
ff
ok, let's finish off some of these guys
mf


4'11''
5'46''
4'17''
5'52''
4'36''
6'27''
electronic cluster
... they're a lot of fun to shoot too, in addition to being a really effective eh weapon if it's ...
electr.
perf.
slowly change facial expression to grim smile
they're a lot of fun to shoot too, in addition to being a really effective eh weapon
f



change position
quickly and freeze

neutral
facial
expression

4'49''
6'40''

5'03''
6'38''

5'06''
6'41''

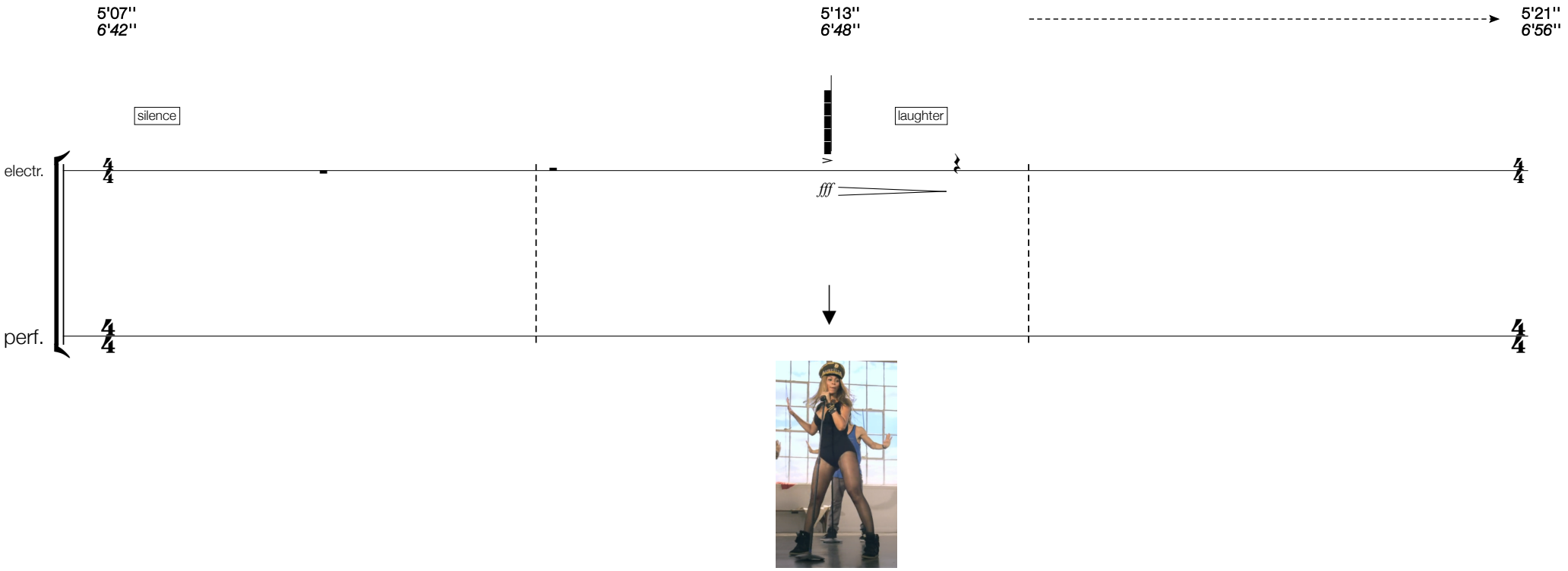
silence

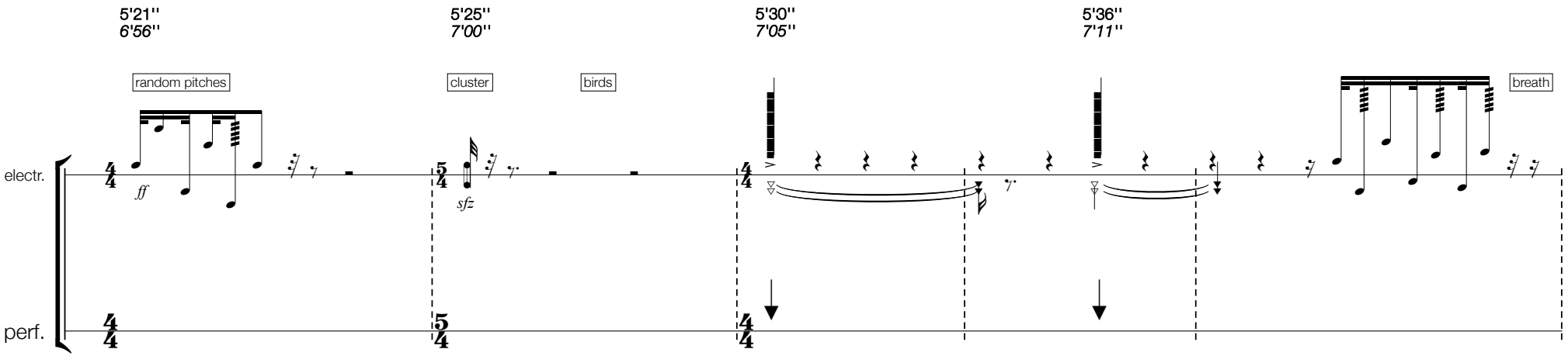
electr.

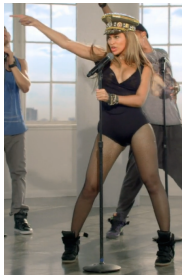
perf.

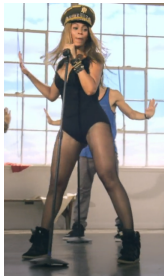
ff

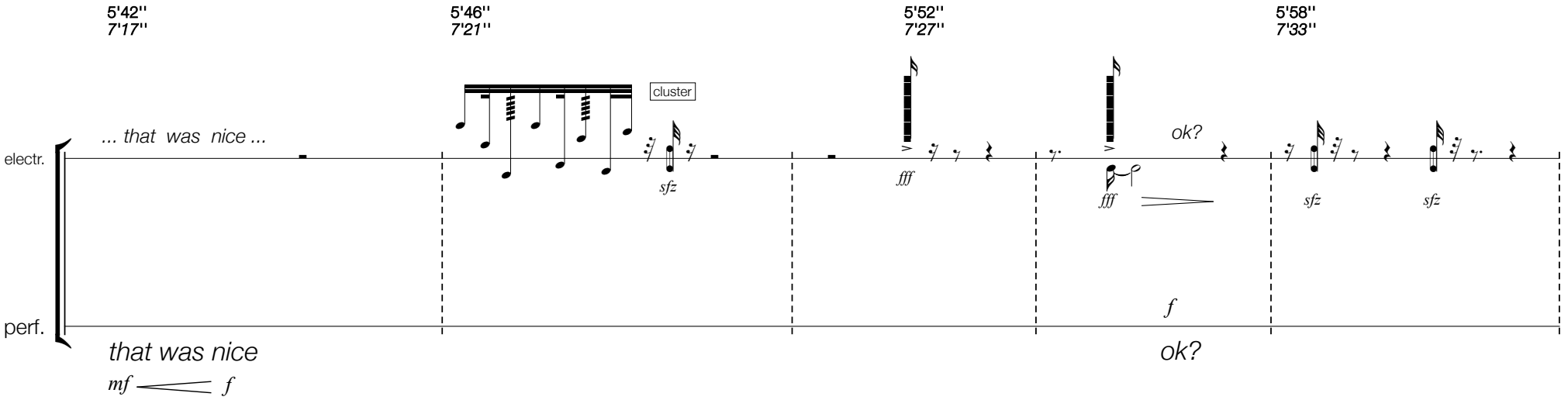
sim.

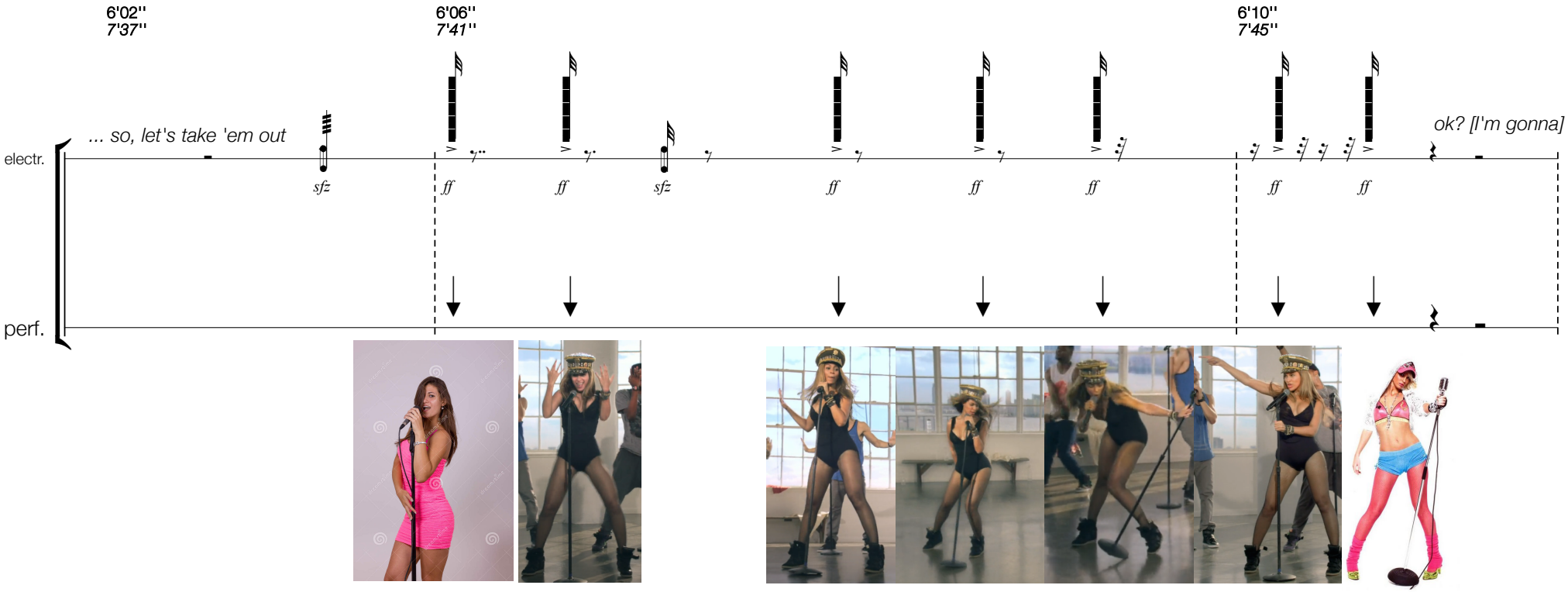

5'07''
6'42''
5'13''
6'48''
5'21''
6'56''
silence
laughter
electr.
perf.
fff

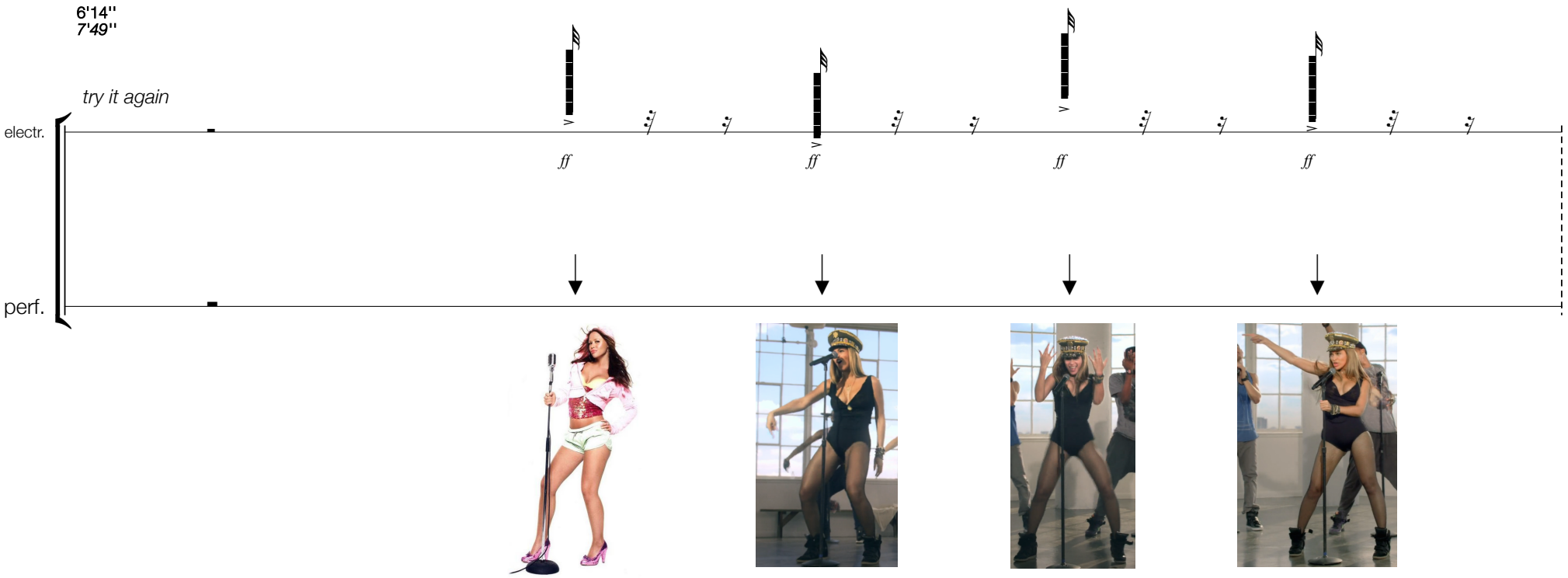

5'21''
6'56''
5'25''
7'00''
5'30''
7'05''
5'36''
7'11''
random pitches
cluster
birds
breath
electr.
perf.
ff
sfz

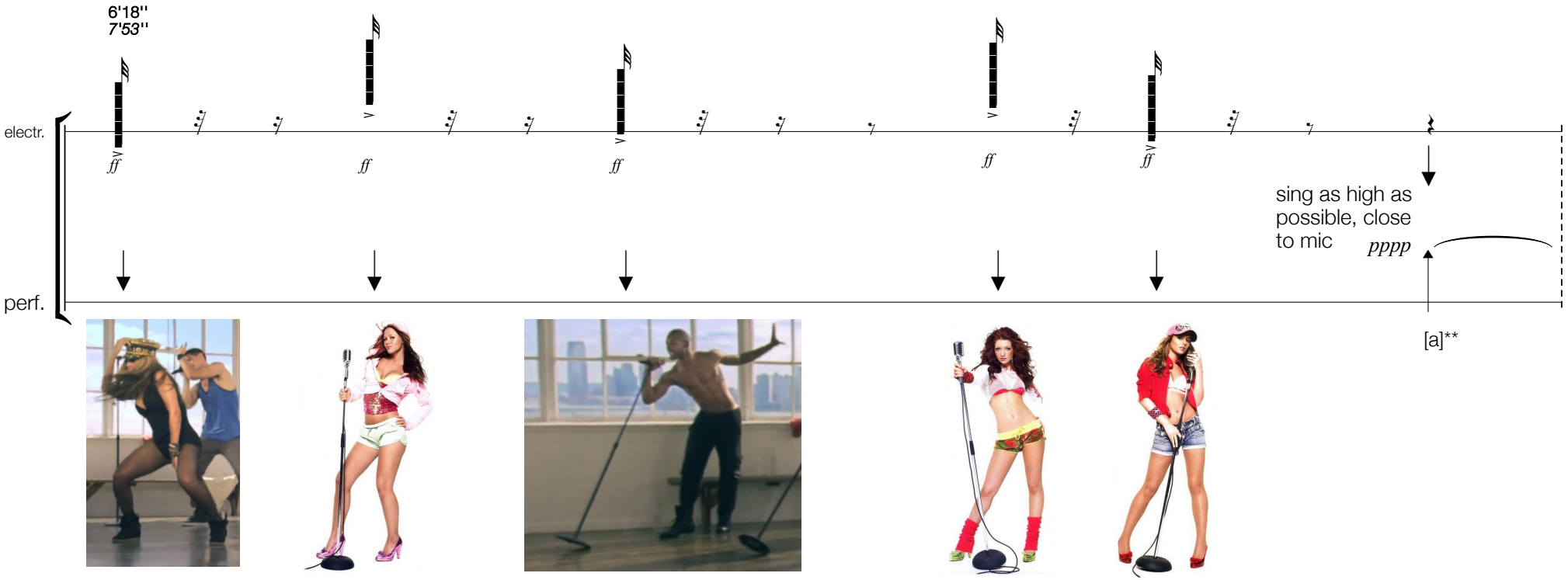




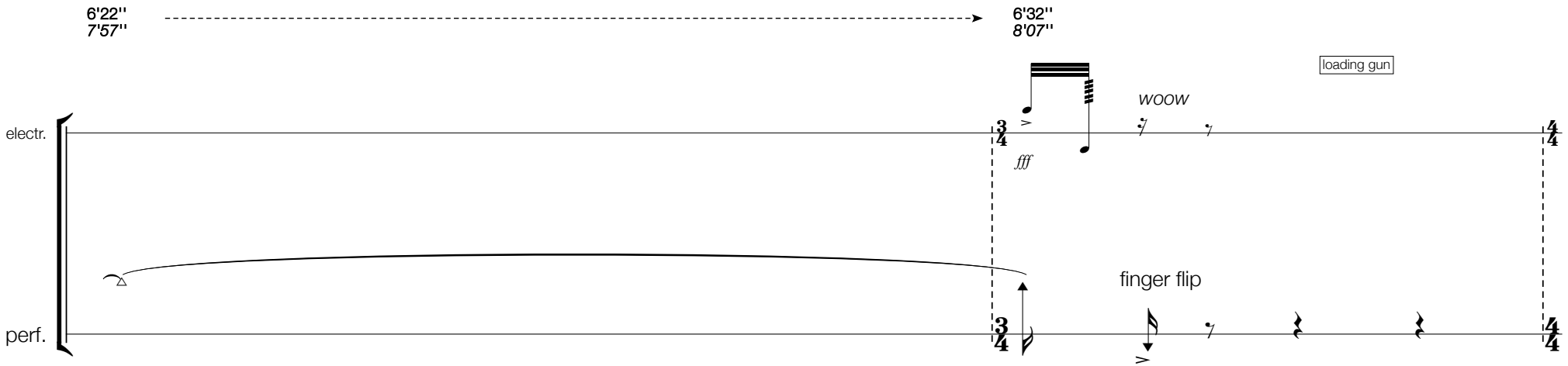

5'42''
7'17''
5'46''
7'21''
5'52''
7'27''
5'58''
7'33''
cluster
... that was nice ...
ok?
electr.
perf.
sfz
fff
fff
sfz
sfz
f
that was nice
mf
f
ok?

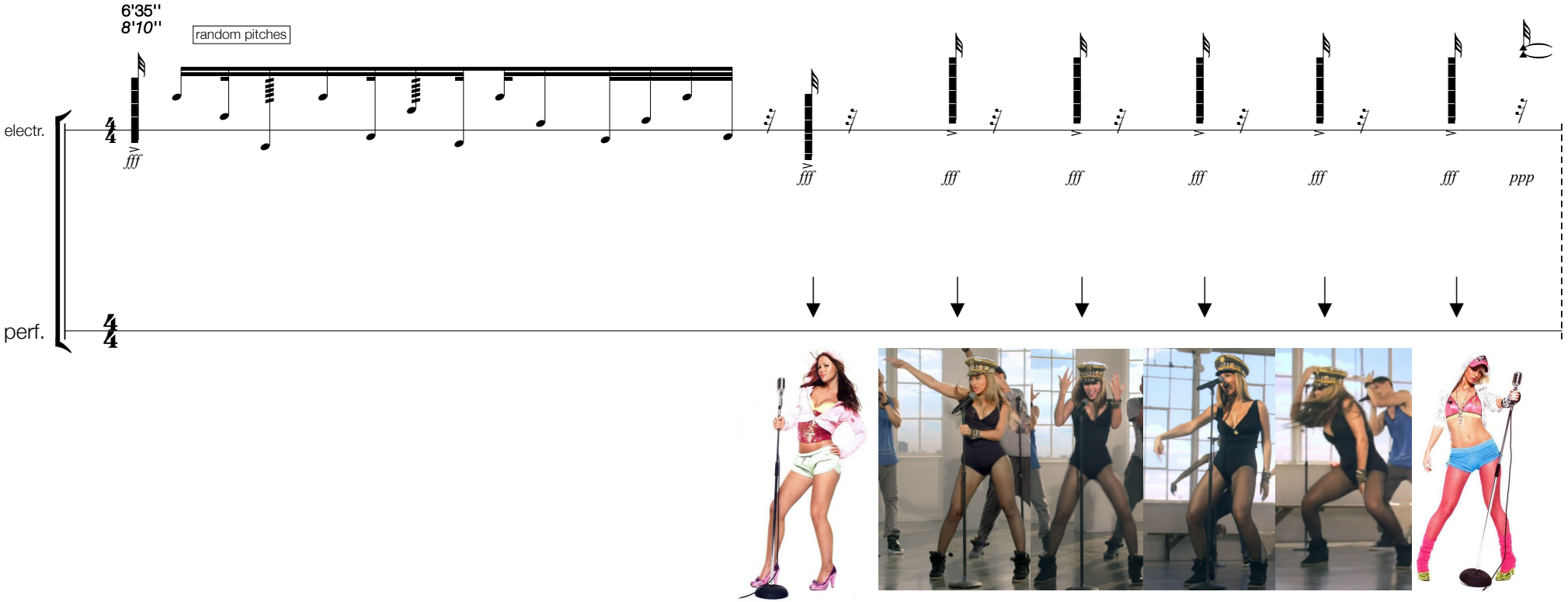

6'02''
7'37''
6'06''
7'41''
6'10''
7'45''
... so, let's take 'em out
ok? [I'm gonna]
electr.
perf.
sfz
ff

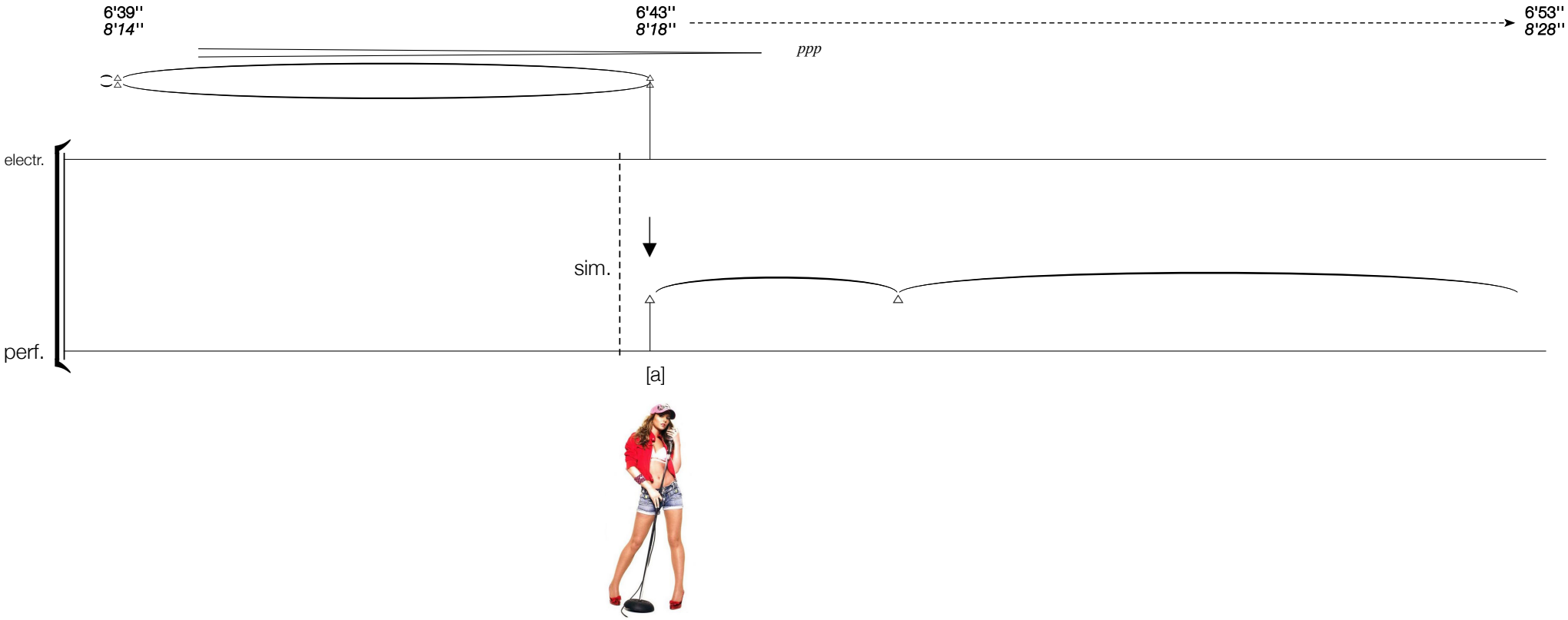

6'14''
7'49''
try it again
electr.
perf.
ff
ff
ff
ff

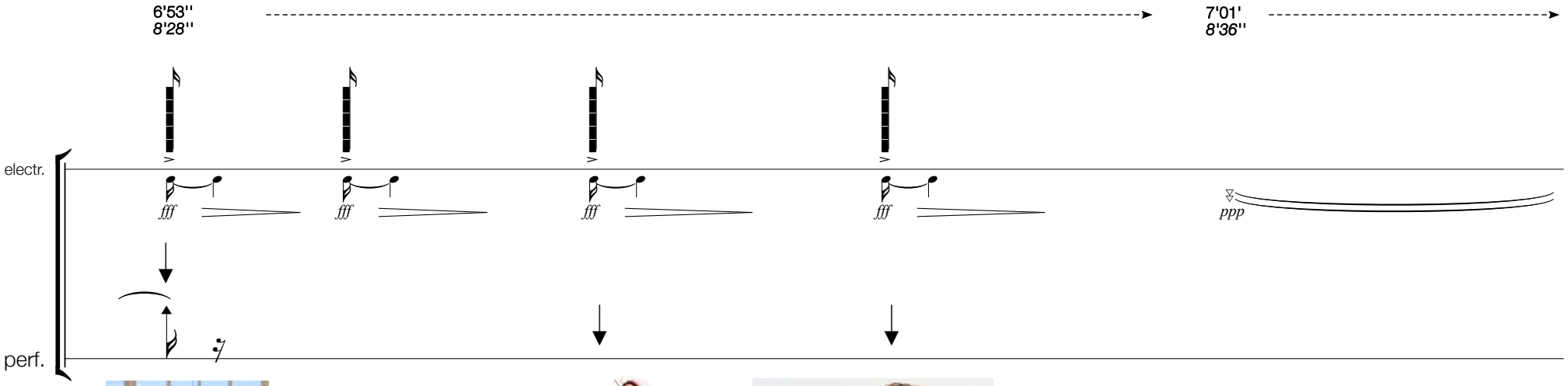


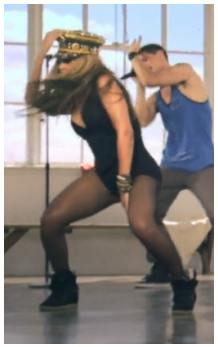
** use a comfortable vowel

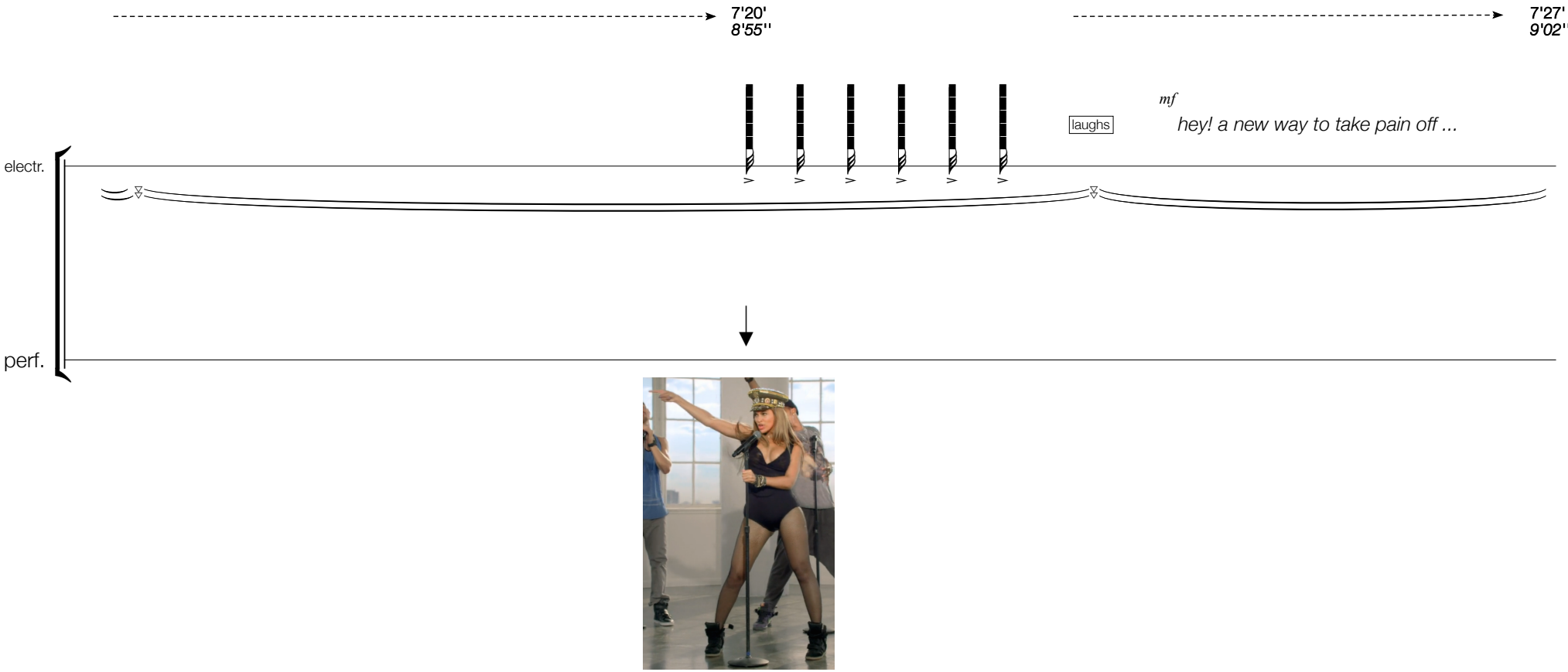

6'22''
7'57''
6'32''
8'07''
loading gun
electr.
perf.
fff
woow
finger flip

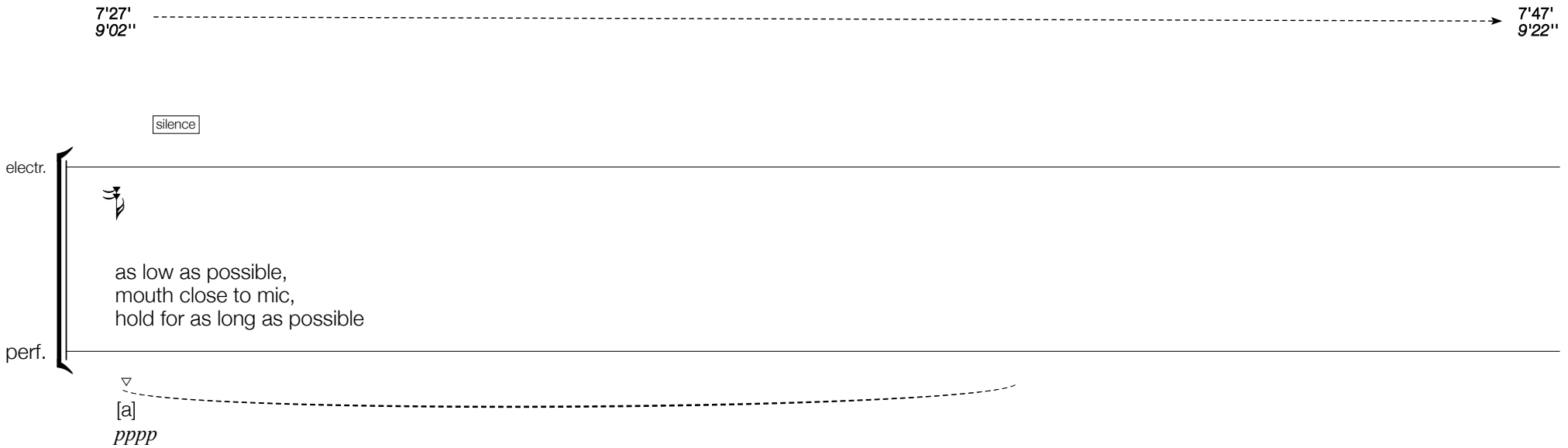

6'35''
8'10''
random pitches
electr.
perf.
fff
ppp

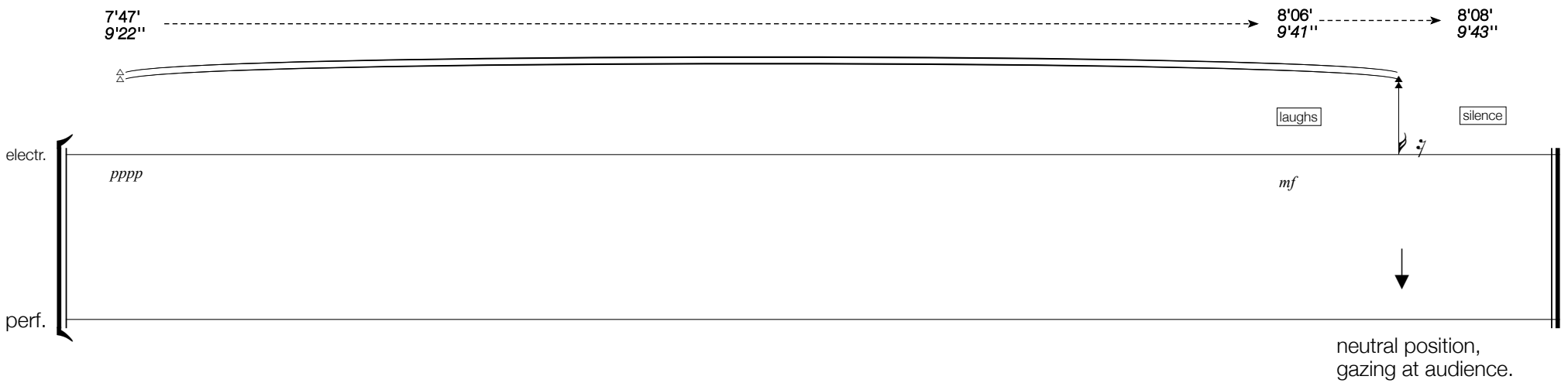

6'39''
8'14''
6'43''
8'18''
6'53''
8'28''
ppp
electr.
sim.
perf.
[a]


6'53''
8'28''
7'01'
8'36''
electr.
perf.
fff
fff
fff
fff
ppp




7'20'
8'55''
7'27'
9'02''
mf
laughs
hey! a new way to take pain off ...
electr.
perf.


7'27'
9'02''
7'47'
9'22''
silence
electr.
as low as possible,
mouth close to mic,
hold for as long as possible
perf.
[a]
pppp


7'47'
9'22''
8'06'
9'41''
8'08'
9'43''
laughs
silence
electr.
pppp
mf
perf.
neutral position,
gazing at audience.