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## **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.

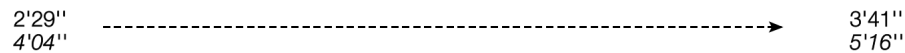
## score

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.:

sound of steps, loading gun, electronic sounds

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.:

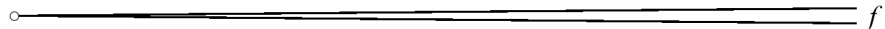
2'29"                      3'41"  
4'04"                      5'16"



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:

*they're a lot of fun to shoot too, in addition to being a really effective eh weapon*



## 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=7FLIjqBeFtA>

<https://www.youtube.com/watch?v=E4Wz3R-l4ns>

[https://www.youtube.com/watch?v=nfHgozH4\\_Wk](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>

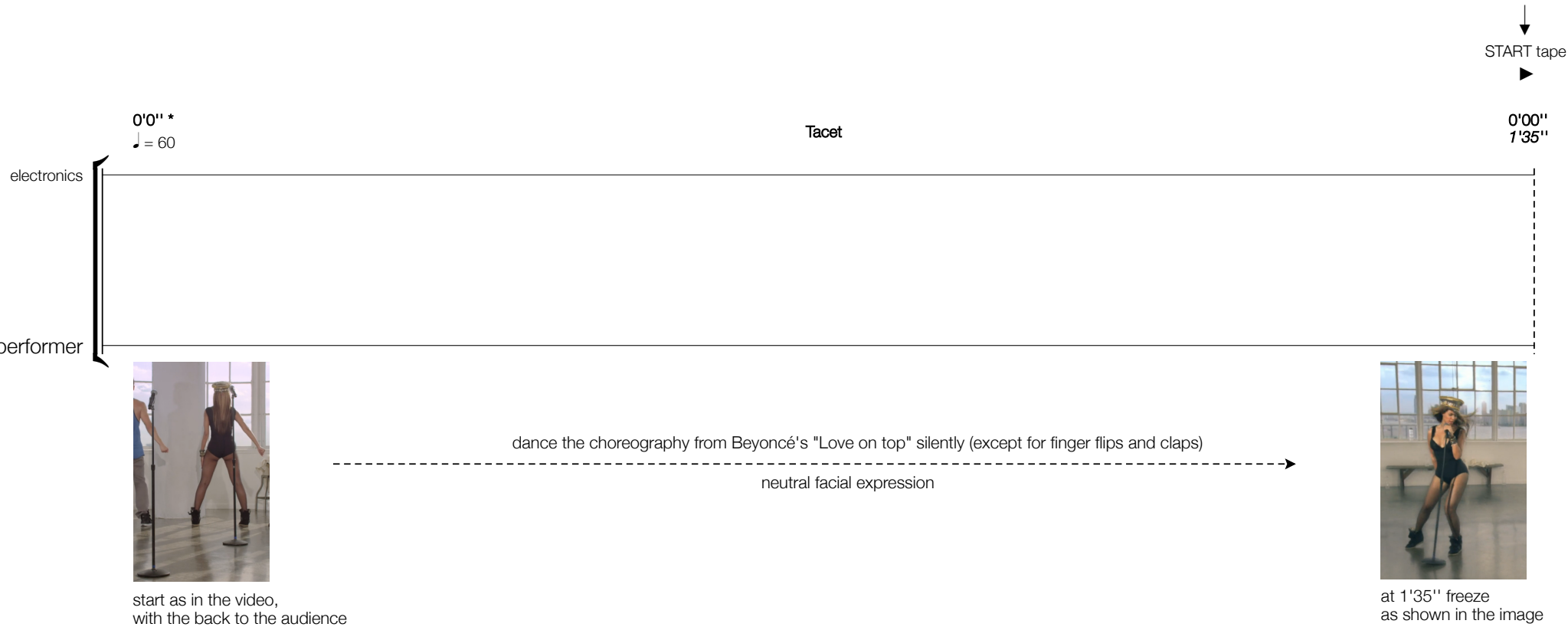
<https://www.youtube.com/watch?v=RLXtbps7ZV4>

## **technical rider**

- at least a stereo sound system is needed. different solutions can be found for different spaces. speakers can be 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



\* 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"

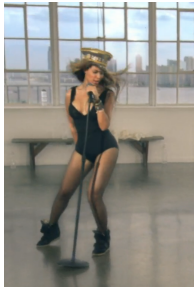
different sounds, with long breaks in between

electr.

$\frac{4}{4}$

perf.

$\frac{4}{4}$



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"

electr.

per.

$\frac{4}{4}$

$\frac{4}{4}$

$p$

$p$

$ff$

flip fingers (right hand) as notated,  
but stay frozen in the position

The image shows a musical score for two guitar parts: 'electr.' (electric guitar) and 'per.' (acoustic guitar). Both parts are in 4/4 time. The electric guitar part begins with a half note G4 (marked *p*), followed by a triplet of eighth notes (G4, A4, B4) marked *p*. The acoustic guitar part begins with a half note G4, followed by a quarter note G4 (marked *ff*), and then a quarter note G4. A vertical dashed line at 2'29"/4'04" marks a finger flip for the electric guitar. A horizontal dashed line connects the 2'29"/4'04" mark to the 3'41"/5'16" mark.

3'41"  
5'16"

3'45"  
5'20"

4'11"  
5'46"

electr.

4/4

*p*

*p*

3

sim.

4/4

*ff*

*mf*

... ok, let's finish off some of these guys...

ok, let's finish off some of these guys

sound of steps, loading gun, electronic sounds

speaking in sync with tape

The score is divided into two staves: 'electr.' (electronic) and 'perf.' (performance). The 'electr.' staff begins with a 4/4 time signature and a melodic line starting on a middle C. It includes a triplet of eighth notes marked with an accent and a piano (*p*) dynamic. The 'perf.' staff also starts with a 4/4 time signature and contains a vocal line with lyrics. A 'sim.' (simultaneous) section is marked between the two staves. A dashed line indicates a transition to a later time point, after which the 'electr.' staff continues with a melodic line and the 'perf.' staff with a vocal line. The score concludes with a final melodic line in the 'electr.' staff and a vocal line in the 'perf.' staff.

4'11"  
5'46"

4'17"  
5'52"

4'36"  
6'27"

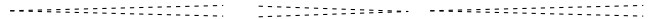


⌒  
electronic cluster

electr.

*... they're a lot of fun to shoot too, in addition to being a really effective eh weapon if it's ...*

~~4~~  
4



perf.

slowly change facial expression to grim smile

~~4~~  
4

*they're a lot of fun to shoot too, in addition to being a really effective eh weapon*



4'36"  
6'27"

loading

random pitches

4'40"  
6'31"

shot

4'46"  
6'37"

shot

random pitches

electr.

4/4

ff

fff

5/4

fff

mf

perf.

4/4

5/4

neutral facial expression

change position quickly and freeze



4'49"  
6'40"

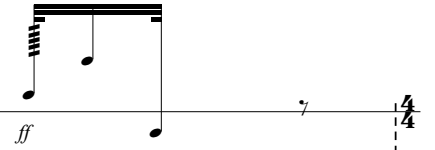
5'03"  
6'38"

5'06"  
6'41"

silence

electr.

perf.

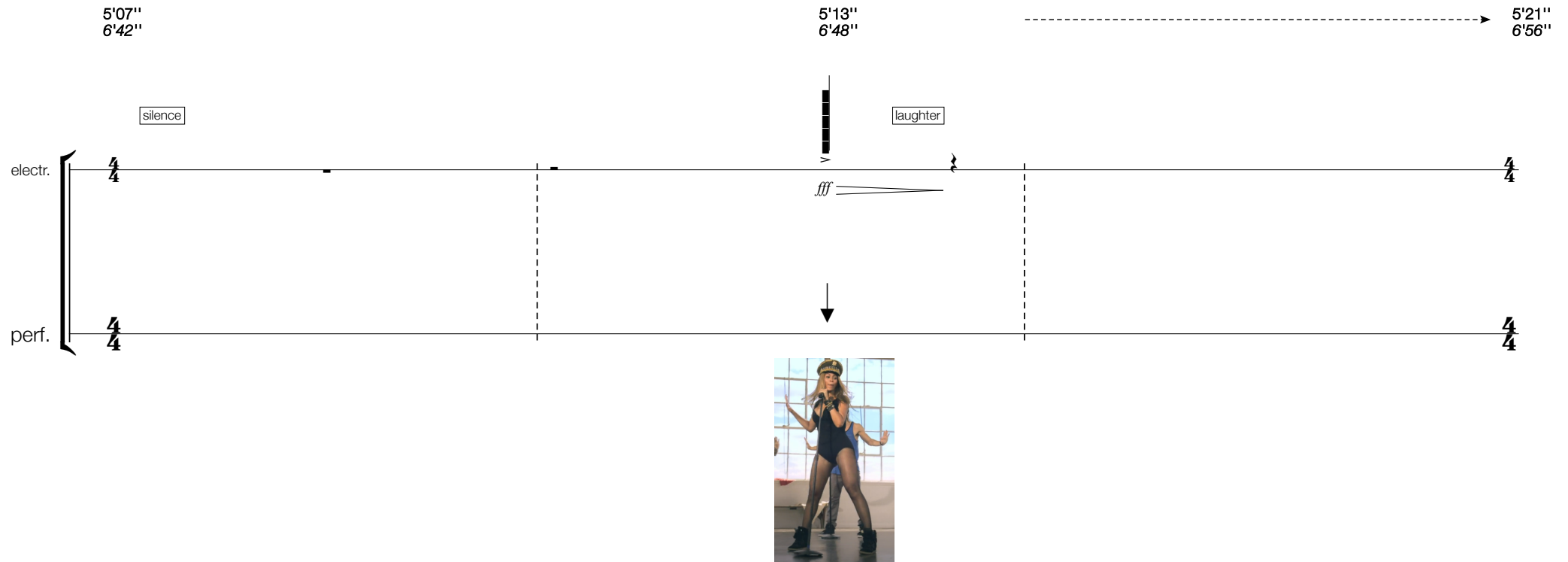


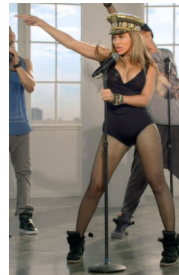
4  
4

4  
4



sim.



[illegible]

5'42"  
7'17"

5'46"  
7'21"

5'52"  
7'27"

5'58"  
7'33"

electr.

per.

... that was nice ...

cluster

*sfz*

*fff*

*fff*

*ok?*

*sfz*

*sfz*

*f*

*ok?*

*mf*  $\longrightarrow$  *f*

The image shows a musical score with two staves: 'electr.' (electronic) and 'per.' (performance). The score is divided into four measures by vertical dashed lines. Above each measure are time stamps in minutes and seconds. The 'electr.' staff contains various musical notations: a rest, a cluster of notes, a single note with an accent and sfz, a rest, a single note with an accent and fff, a rest, a single note with an accent and fff, a rest, and two single notes with accents and sfz. The 'per.' staff contains the lyrics '... that was nice ...' and 'that was nice' with a dynamic marking of mf followed by a crescendo to f. The 'electr.' staff also has some text: '... that was nice ...' above the first measure, 'cluster' above the cluster of notes, 'ok?' above the measure starting at 5'52", and 'ok?' above the measure starting at 5'58".

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* *ff* *sfz* *ff* *ff* *ff* *ff* *ff* *ff*

The image displays a musical score for a song, likely 'I Wanna Dance with Somebody' by Whitney Houston. The score is divided into two staves: 'electr.' (electronic) and 'perf.' (performance). The 'electr.' staff contains musical notation with dynamic markings (sfz, ff) and time stamps (6'02'', 7'37'', 6'06'', 7'41'', 6'10'', 7'45''). The 'perf.' staff contains arrows indicating performance actions. Below the staves are several photographs of Whitney Houston performing the song, showing her in various outfits and dance moves.

6'14"  
7'49"

*try it again*

electr.

perf.

*ff*

*ff*

*ff*

*ff*



6'18"  
7'53"

electr.

perf.

*ff* *ff* *ff* *ff* *ff*

sing as high as possible, close to mic  
*pppp*

[a]\*\*

6'22"  
7'57"

6'32"  
8'07"

loading gun

electr.

perf.

fff

woow

finger flip

The musical score is divided into two staves: 'electr.' (top) and 'perf.' (bottom). The 'electr.' staff begins with a 3/4 time signature, which changes to 4/4 at 6'32". A dashed line connects the 6'22" and 6'32" time markers. The 'perf.' staff begins with a 3/4 time signature, which changes to 4/4 at 8'07". The 'electr.' staff includes a 'loading gun' sound effect and a 'woow' vocalization. The 'perf.' staff includes a 'finger flip' action. The 'electr.' staff features a 'fff' dynamic marking and a 'woow' vocalization. The 'perf.' staff features a 'finger flip' action. The 'electr.' staff includes a 'loading gun' sound effect and a 'woow' vocalization. The 'perf.' staff includes a 'finger flip' action.

6'35"  
8'10"

random pitches

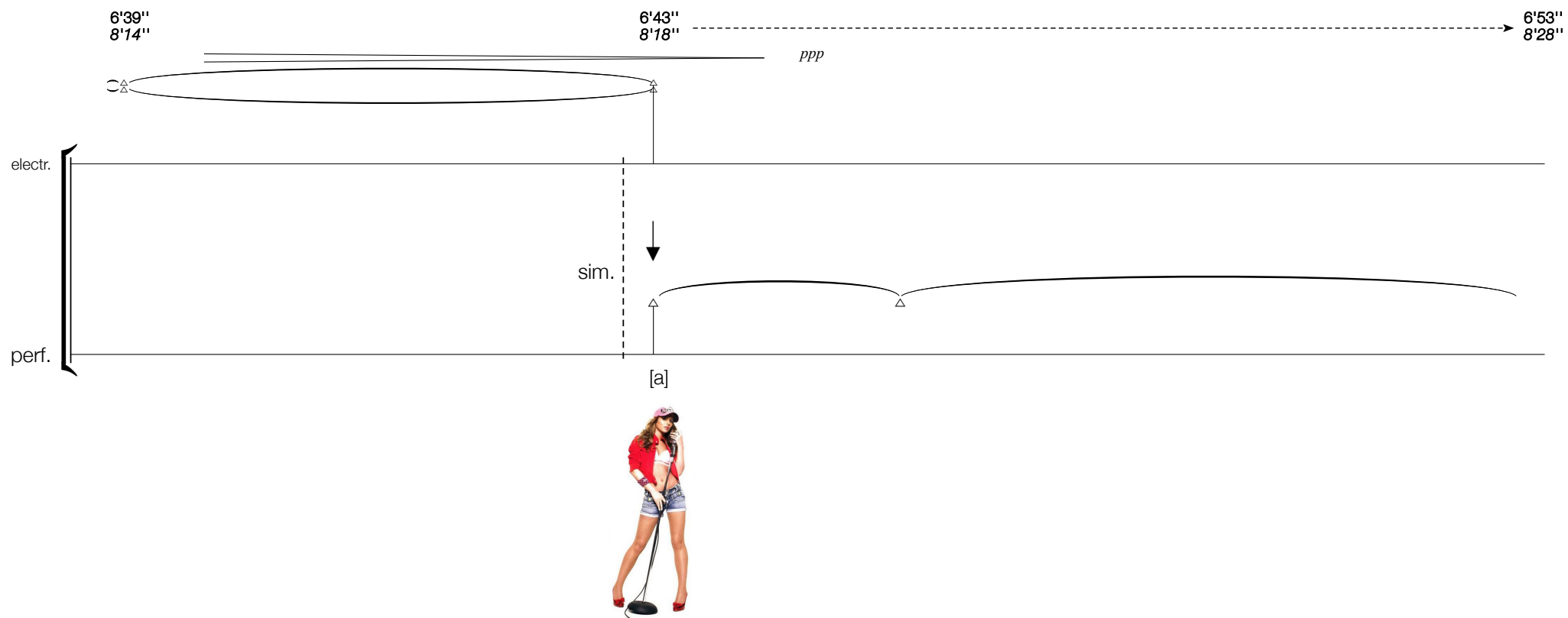
electr.  $\frac{4}{4}$

per.  $\frac{4}{4}$

*fff* *fff* *fff* *fff* *fff* *fff* *fff* *ppp*

Diagram illustrating a musical score structure for an electronic (electr.) and performance (per.) track. The score is written in 4/4 time. The electronic part begins with a 4/4 time signature and a forte (*fff*) dynamic. It features a sequence of notes, some marked with "random pitches". The performance part is indicated by arrows pointing down to the corresponding performance images below the score. The performance part includes dynamics such as *fff* and *ppp*.





6'53"  
8'28"

7'01'  
8'36"

electr.

perf.

fff

fff

fff

fff

ppp

f



Diagram illustrating a timeline for an event, likely a performance or recording session, showing two parallel tracks: **electr.** (electrical) and **perf.** (performance).

The timeline is marked with time points:

- 7'20' 8'55"
- 7'27' 9'02"

The **electr.** track shows a series of vertical bars (representing musical notes or signals) and a bracketed section labeled **laughs** with the text *mf hey! a new way to take pain off ...*.

The **perf.** track shows a photograph of a performer (a woman in a dark outfit and a hat) on stage, holding a microphone and gesturing with her arm.

An arrow points from the **perf.** track to the photograph, indicating the visual context of the performance.



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*

