

Chant and Invocation

**For
SATB Choir**

**Mark
Vaughn**

2015

Chant and Invocation

Written by: Mark Vaughn

For: SATB Choir

Duration: 2.5'

Denton, Texas

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A note on the text:

The text for this work is entirely comprised of the words and numbers that are displayed at the top of the page when you open Facebook's mobile application for iPhone, provided you are a Verizon customer. If you are not a Verizon customer, I assume the app displays the name of whatever provider you happen to use. I transcribed this information into poetic verse five times in a row one night. As I transcribed, both the battery life and the clock time changed. This exercise was directly influenced by the poet Kenneth Goldsmith's work.

The activity of "content curation" is the way in which digital information is organized and presented to us by websites, tech companies, graphic artists, etc. The way in which that information is presented to us influences the way in which we perceive it. The text I chose is changed only by the way it is organized and presented, otherwise it is a transcription of a moment in time that reoccurs every night. Variants on this text are encountered by millions of people every day.

Though I do not wish to tell others what this piece should mean to them, I can say why I wrote it. I feel that the text in this piece functions as the ever-present lens through which all other events within the piece are perceived. This is a metaphor for the digital lenses that mediate the events of our lives. The text mediates the music, though it has no particular relationship to it.

There is one textual addition to the piece, apart from the textual indications, that is not a transcription. The title is a reference to the talismanic role our phones play and the power we invoke through them. This piece is not meant to moralize or to take a stance upon this state of affairs, only to utilize some materials that are unique to this place, time, and historical moment.

Chant and Invocation

Verizon

Eight twenty-seven p.m.

Twenty-four percent

Search

Status

Photo

Check In

What's on your mind?

Verizon

Eight twenty-eight p.m.

Twenty-four percent

Search

Status

Photo

Check In

What's on your mind?

Verizon

Eight twenty-nine p.m.

Twenty-three percent

Search

Status

Photo

Check In

What's on your mind?

Verizon

Eight thirty p.m.

Twenty-three percent

Search

Status

Photo

Check In

What's on your mind?

Verizon

Eight thirty-one p.m.

Twenty-two percent

Search

Status

Photo

Check In

What's on your mind?

Performance Notes

If possible the starting pitch for the choir should be given by sending a text message to one or several members of the choir who own an iPhone. The alert for the text message should be set to, "ALERT TONE – Note." This pitch is a C natural and will allow the choir to find their starting pitch a perfect fourth below. The phones should then be silenced before the piece begins to avoid impromptu calls during the performance.

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Chant and Invocation

Mark Vaughn

♩ = 55
non-vibrato

Soprano *mp* Ver - i - zon *mf* *mp* (monotone) Eight - twen - ty se - ven p. m.

Alto *mp* Ver - i - zon *mf* *mp* (monotone) Eight twen - ty se - ven p. m.

Tenor *mp* Ver i zon *mf* *mp* (monotone) Eight twen - ty se - ven p. m.

Bass

3
S Twen - ty four per - cent Check In What's on your mind?

A Search Pho-to Check In What's on your mind?

T Sta - tus Check In What's on your mind?

B

6
S *mf* (seriously) Ver - i - zon *mf* (seriously) Eight twen - ty eight p. m.

A *mf* (seriously) Ver - i - zon *mf* (seriously) Eight twen - ty - eight p. m.

T *mf* (seriously) Ver - i - zon *mf* (seriously) Eight twen - ty eight p. m.

B *mf* (seriously) Ver - i - zon *mf* (seriously) eight p. m.

9

S *f* *mp* *f* *mf* (relaxed) (slightly melancholy)
 Twen-ty four per - cent Sta - tus Check In What's on your mind? Ver - i - zon

A *f* *mf* *f* *mf* (relaxed) (slightly melancholy)
 per - cent Search Pho - to Check In What's on your mind? Ver -

T *f* *mf* *f* *mf* (relaxed)
 per - cent Search Pho - to Check In your mind?

B *f* *mp* *mf* *f* *mf* (relaxed)
 Twen-ty four per - cent Sta - tus Pho - to Check In your mind?

13

S (agitated) *f* (happy again)
 Eight twenty nine p. m. Twen - ty three per - cent Search Sta - tus

A (agitated) *f* (happy again)
 i - zon Eight twenty nine p. m. three per - cent Search Sta - tus

T (slightly melancholy) (agitated) *f* (happy again)
 Ver - i - zon p. m. three per - cent Search Sta - tus

B (slightly melancholy) (agitated) *f* (happy again)
 Ver - i - zon nine p. m. Twen ty three per - cent Search Sta - tus

16

S *mf* *f* (joyfully) (bubbly)
 Check In What's on your Ver - i - zon Eight

A *mf* *f* (joyfully) (bubbly)
 Pho - to Check In What's on your mind? Ver - i - zon Eight

T *mf* *f* (joyfully) (bubbly)
 Pho - to Check In What's on your mind? Ver - i - zon

B *mf* *f* (joyfully) (bubbly)
 Pho - to Check In What's on your mind? Ver - i - zon

19

(manic) *mf* *f* (safe and content)

S — p. m. Twen-ty three per-cent Search Sta-tus Pho-to Check In Check

(manic) *mf* *f* (safe and content)

A — p. m. Twen-ty three per-cent Search search Sta-tus Pho-to Check In Check

(manic) *mf* *f* (safe and content)

T 8 Eight thir-ty p. m. Twen-ty three per-cent Search Sta-tus Pho-to Check In Check

(manic) *mf* *f* (safe and content)

B Eight thir-ty p. m. Twen-ty three per-cent Search Sta-tus Pho-to Check In Check

22

(ecstatic)

S In What's on your mind? Ver-i - zon Eight thir-ty

(ecstatic)

A In Check In What's on your mind? Ver-i - zon

(ecstatic)

T 8 In Check In Check In What's on your mind? Ver-i - zon

(ecstatic)

B In Check In Check In What's on your mind? Ver-i - zon

25

(yearningly) (as if transfixed) *ff* *mf* (release)

S Eight thir-ty one p. m. Twen-ty two per-cent Twen-ty two per-cent Search Sta-tus Pho-to

(yearningly) (as if transfixed) *ff* *mf* (release)

A Eight thir-ty one p. m. Twen-ty two per-cent Twen-ty two per-cent Search Sta-tus Pho-to

(yearningly) (as if transfixed) *ff* *mf* (release)

T 8 Eight thir-ty Eight thir-ty one p. m. Twen-ty two per-cent per-cent Search Sta-tus Pho-to

(yearningly) (as if transfixed) *ff* *mf* (release)

B Eight thir-ty one p. m. Twen-ty two per-cent Search Sta-tus Pho-to

28 *ff* (triumphant) *mf* (as if remembering something)

S Check In What's on your mind? Ver - i - zon _____

A *ff* (triumphant) *mf* (as if remembering something)

A Check In What's on your mind? Ver - i - zon _____

T *ff* (triumphant) *mf* (as if remembering something)

T 8 Check In What's on your mind? Ver - i - zon _____

B *ff* (triumphant) *mf* (as if remembering something)

B Check In What's on your mind? Ver -

31 *mp* *f* (brutally)

S Eight thir-ty two p. m. Twen-ty two per - cent Search Sta - tus

A *mp* *f* (brutally)

A Eight thir-ty two p. m. Twen-ty two per - cent Search Sta - tus

T *mp* *f* (brutally)

T 8 — Eight thir-ty two p. m. Twen-ty two per - cent Search Sta - tus

B *mp* *f* (brutally)

B i - zon _____ Eight thir-ty two p. m. Twen-ty two per - cent Search Sta - tus

34 *p* (resignedly) *f* *rit.* *mf* (indifferently)

S Pho - to Check In What's on your mind?

A *p* (resignedly) *f* *rit.* *mf* (indifferently)

A Pho - to Check In What's on your mind?

T *p* (resignedly) *f* *rit.* *mf* (indifferently)

T 8 Pho - to Check In What's on your mind?

B *p* (resignedly) *f* *rit.* *mf* (indifferently)

B Pho - to Check In What's on your mind?