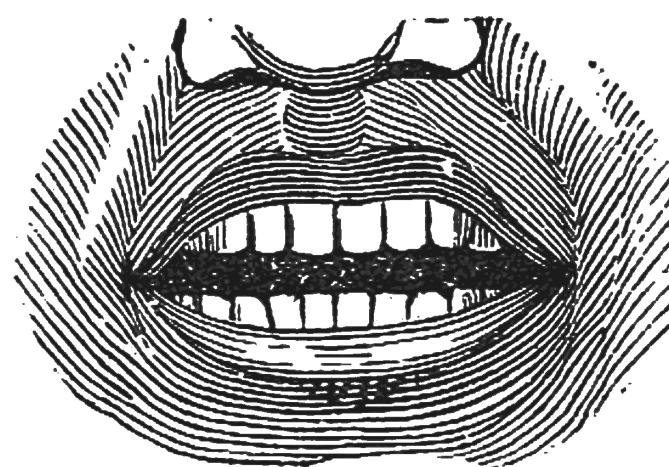
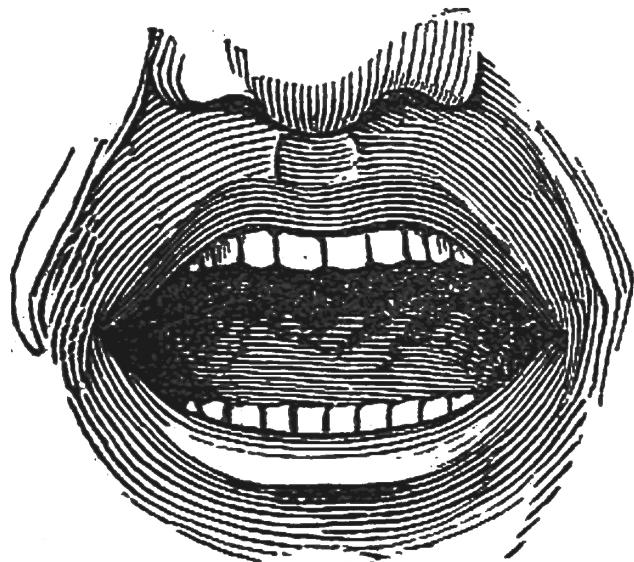
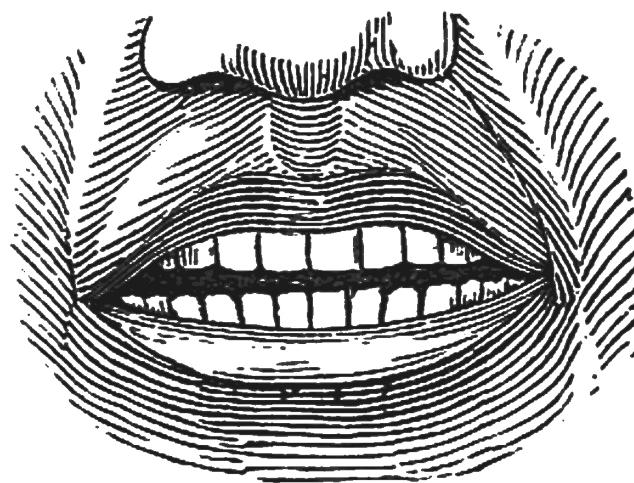
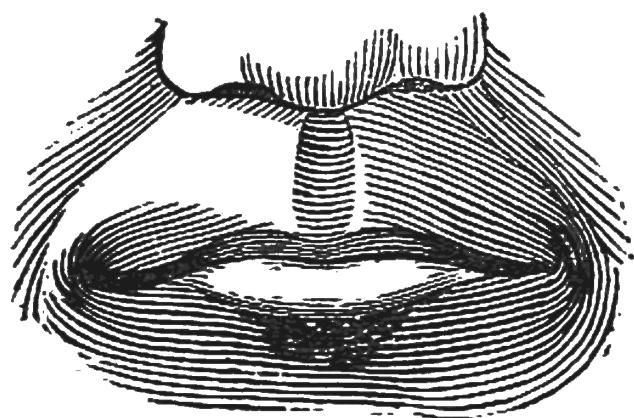


WHAT IT MEANS TO BE POST HUMAN (2017-18)

for six humans with electronic speech



ANDREW A. WATTS

COUNTER POINT
PRINTWORKS

CP-039

Program Note

What is means to be post human (2017-18) takes the physical concept outlined in *A Dialogue, In Absentia* and re-imagines it in a futuristic, hive-mind scenario. *A Dialogue* uses implanted bluetooth speakers to playback sounds through each trombone, having the performer actively modify the sound through mouthshapes and slide movements. For *post human*, rather than a dialogue between two forces, a hocket is the primary compositional structure, whereby the audio (this time played back into each singer's mouth through a headset) is a singularity among the group. The text-to-speech procedure used before now is virtuosically allocated to the different singers. Together the two works seek to explore how technology can utilize the human body as an acoustical space, with live performers modifying the playback environment while philosophizing on the most profound tenets of humanism.

The cover page image was designed by Andrew A. Watts

Performers / Color in Score

Voice 1	Red	
Voice 2	Orange	
Voice 3	Yellow	
Voice 4	Green	
Voice 5	Blue	
Voice 6	Purple	
All voices	Black/gray	

Performance Notes

Duration (approx.): 10 minutes

There are no individual parts. Each performer should practice and rehearse from their own copy of the full score. Performances should be memorized (without score).

The entire work consists of shaping your mouths to different vowels (unvoiced) while headset speakers positioned very close to the mouths direct pre-recorded processed speech into the mouths (respectively). There is no singing or vocal activity in the traditional sense (each performer changes their formant shapes to actively filter the playback sound-- sort of like an electric guitar “talkbox”).

The mouth shapes are not an exact lip sync of the speech material, but rather gestures precisely mapped onto the onsets (and offsets) of the speech. Meaning, each performer will not be pantomiming the recorded speech when it is their part, but coming in exactly when the recording is allocated to their headset and performing the notated mouth shape transitions, then stopping abruptly when the recording moves on to another performer. The effect should be a progressive human filter of the recording being virtuosically hocketed by the ensemble.

Regarding the recordings, “All voices mix.wav” is what the composite playback sounds like and what is sent out as six channels during rehearsals and in concert. For the convenience of the performers, the individual channels are available too as separate files (these might be helpful when practicing). The “All voices dry.wav” is for hearing the speech as it was originally, if interested. “All voices dry.wav” will not be used for any performance.

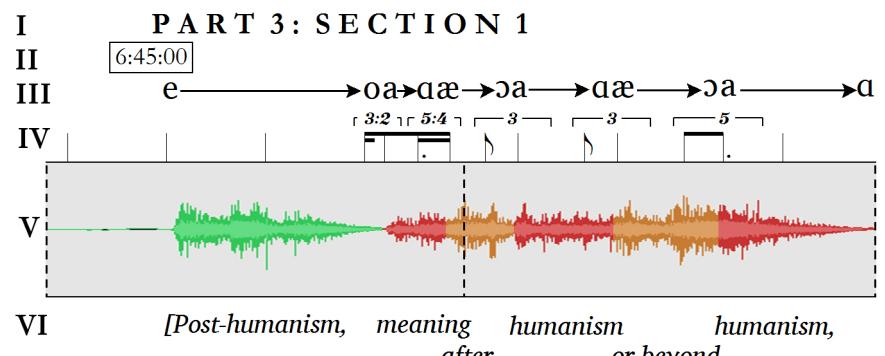
Change gradually from one sound or one way of playing (etc.) to another.



Stems connected to glissandi lines are used merely as guides to help indicate the meter (i.e. where the beat is in relation to the slide). Please do not accent these. Rather, re-articulate freely and staggered according to the demands of the phrase.

“Glitch” – (a wavy line through the center of the waveform), execute an accented inhale. The duration of the gesture should match the glitch sound in the concurrent recorded playback. Continue indicated mouth shape (if possible) through the inhale gesture.

[Notation Example]



- I. Part and Section Markers.
- II. Timestamps: These are for practice and rehearsal convenience in order to quickly start playback from a specific point. The timestamps are often at the beginning of phrases. The markers often occur at the switch between parts (though not always aligning precisely with the speech onset, as there is occasionally a pause between the part switch and speech onset).
- III. Mouth Shape Gestures: Indications of what each performer should execute; always unvoiced (i.e. only creating the shape by the oral cavity and not making any egressive or ingressive sound). These always consist of a vowel, frequently transitioning to another vowel or vowels over the duration of the phrase. When not actively performing a given gesture the mouth should be closed. The motion into and out of these gestures should be extremely sudden and perceived as a seamless tradeoff between the parts.
- IV. Rhythmic Guides: Similar to the timestamps, the notated rhythms serve as a practice and rehearsal convenience. The rhythms frequently show the point of speech onset for a phrase and/or the switching point between parts.
- V. Waveform Part Allocation: The display of the composite recording as a waveform, with the allocation of the speech to the six performers indicated by various color coding. The measures are also included for practice and rehearsals convenience, with the barlines displayed as dotted lines.
- VI. Text Guide: A sample of the playback text is included at the beginning of each phrases and anytime there is a part switch to aid in following along with the recording. This is meant for facilitating practice, and not to be confused with the gestures each performer will be executing.

[Remarks on the Mouth Shape Gestures]

Most Subtle	Moderate	Most Extreme
a → ɔ	ɛ → a	u → a
æ → ɔ	a → ɔ	u → a
ɛ → ʌ	ɛ → e	i → a
e → o	o → ʌ	i → a
i → u	ʊ → u	y → a
i → y	y → e	y → a

Part 1: Section 1 – Subtle gestures both within each voice and between voices. Within each voice the formant transitions are relatively slow.

Part 1: Section 2 – Moderate gestures both within each voice and between voices. Again, within each voice the formant transitions are relatively slow.

Part 1: Section 3 – Extreme gestures within each voice, but subtle or moderate transitions between voices. Again, within each voice the formant transitions are relatively slow.

Part 2: Sections 1 to 3 – The same progression from subtle to extreme in gestures as seen in Part 1. However, this iteration is to be performed as trills instead of gradual transitions.

Part 3: Sections 1 to 3 – Similar to Part 1, in that the gestures return to transitions and not trills. However, due to the quick switching between parts, the gestures are not cycling, but fixed allocations for each voice.

CODA – All voices are present, first with identical gestures, then cycling with a fixed offset pattern.

PART 1: SECTION 1

Vox I	Vox II	Vox III	Vox IV	Vox V	Vox VI
	A more pessimistic alternative is where humans will not be enhanced, but replaced by artificial intelligences.		Post-humanism, meaning after humanism or beyond humanism, is an ideology and movement where technologies eliminate aging and greatly enhance human intellectual, physical, and psychological capacities.		
	The building of strong artificial intelligence may entail the end of humanity. However, it would be a cosmic tragedy if humanity freezes evolution at the puny, human level.			Some philosophers promote the view that humans should embrace and accept their eventual demise.	

PART 1: SECTION 2

		<p>The post-human is a speculative being that seeks to re-conceive the human.</p> <p>Post-human practice is the ability to fluidly change perspectives and manifest oneself through different identities.</p> <p>The post-human is not a singular, defined individual, but one who can become or embody different identities and understand the world from multiple, heterogeneous perspectives.</p>			
--	--	--	--	--	--

PART 1: SECTION 3

				Liberal humanism - which portrays the body as a shell or vehicle for the mind - becomes increasingly complicated in the late 20th and 21st centuries because information technology puts the human body in question.	
--	--	--	--	--	--

A post-human is a hypothetical future being whose basic capacities so radically exceed those of present humans as to be no longer unambiguously human by our current standards.					Post-humans might grow physically and mentally so powerful as to appear possibly god-like by present-day humans.
---	--	--	--	--	--

PART 2: SECTION 1

meaning after humanism or beyond humanism, and psychological capacities.	Some philosophers promote the view that humans should embrace and accept their eventual demise.	A more pessimistic alternative is where humans will not be enhanced, physical,	Post-humanism, is an ideology and movement where technologies eliminate aging and greatly enhance human intellectual, but replaced by artificial intelligences.	The building of strong artificial intelligence may entail the end of humanity.
However, it would be a cosmic tragedy if humanity freezes evolution at the puny, human level.				

PART 2: SECTION 2

		The post-human is a speculative being that seeks to re-conceive the human. Post-human practice is the ability to fluidly change perspectives and manifest oneself through different identities.		
--	--	--	--	--

<p>but one who can become or embody different identities and understand the world from multiple, heterogeneous perspectives.</p>				<p>The post-human is not a singular, defined individual,</p>	
--	--	--	--	--	--

PART 2: SECTION 3

<p>A post-human is a hypothetical future being whose basic capacities so radically exceed those of present humans as to be no longer unambiguously human by our current standards.</p>	<p>which portrays the body as a shell or vehicle for the mind -</p>	<p>becomes increasingly complicated in the late 20th and 21st centuries because information technology puts the human body in question.</p>	<p>Post-humans might grow physically and mentally so powerful as to appear possibly god-like by present-day humans.</p>	<p>Liberal humanism -</p>	
--	---	---	---	---------------------------	--

PART 3: SECTION 1

<p>meaning humanism, humanism,</p>	<p>after or beyond and movement</p>	<p>is an ideology</p>	<p>Post-humanism, where technologies eliminate aging physical, and psychological capacities.</p>	<p>and greatly enhance human intellectual,</p>	<p>A more pessimistic</p>
--	---	-----------------------	--	--	---------------------------

it would be a cosmic tragedy	The building of strong artificial intelligence	that humans should embrace the end of humanity.	is where humans will not be enhanced, but replaced by artificial intelligences.
	However, if humanity freezes evolution at the puny, human level.	their eventual demise. may entail	Some philosophers promote the view and accept

PART 3 : SECTION 2

is a speculative being	The post-human	Post-human practice	and manifest oneself
	that seeks to re-conceive the human. is the ability to fluidly change perspectives	through different identities.	

is not a singular, defined individual, but one who can become	The post-human	or embody different identities	and understand the world from
	multiple, heterogeneous perspectives.		

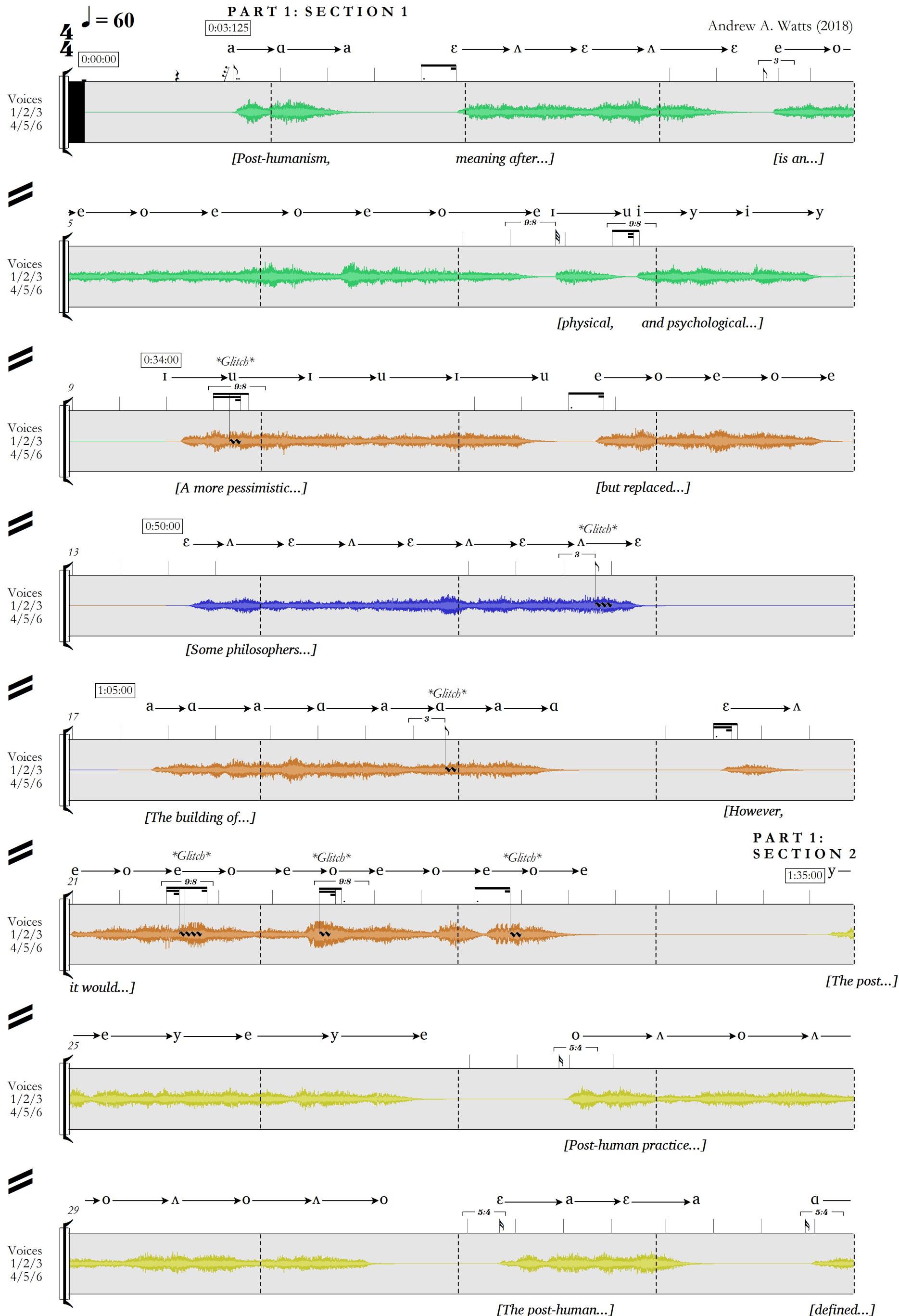
PART 3 : SECTION 3

no a is basic being a centuries because information technology 21st becomes increasingly complicated in the late 20th and puts the in question. post- human hypothetical those humans to be	Liberal humanism - as a shell or the mind - the body vehicle for A human body so radically exceed present as	which portrays the body vehicle for A human body so radically exceed present as		
--	--	--	--	--

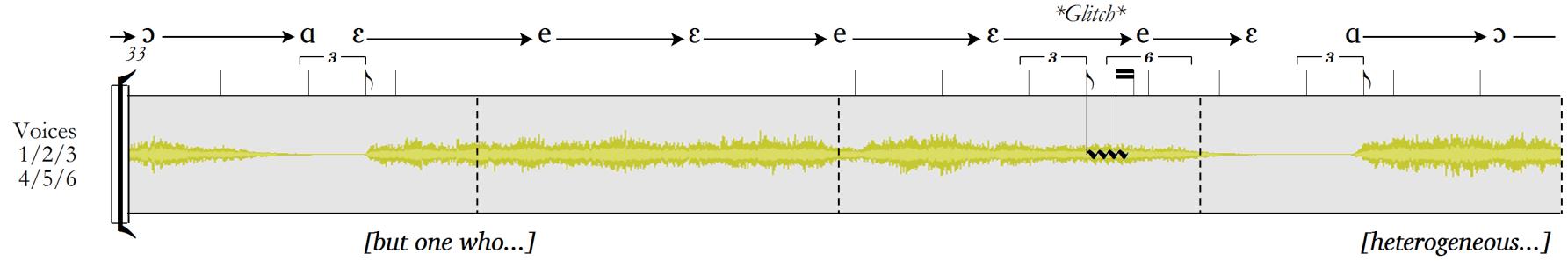
by	current		longer human	our	unambiguously standards.
Post-humans might grow physically and mentally so powerful as to appear possibly god-like by present-day humans.	Post-humans might grow physically and mentally so powerful as to appear possibly god-like by present-day humans.	Post-humans might grow physically and mentally so powerful as to appear possibly god-like by present-day humans.	Post-humans might grow physically and mentally so powerful as to appear possibly god-like by present-day humans.	Post-humans might grow physically and mentally so powerful as to appear possibly god-like by present-day humans.	Post-humans might grow physically and mentally so powerful as to appear possibly god-like by present-day humans.
god-like by present-day humans.					
as to appear possibly god-like					
god-like	god-like	god-like	god-like	god-like	god-like
god-like	god-like	god-like	god-like	god-like	god-like
[skipping]	[skipping]	[skipping]	[skipping]	[skipping]	[skipping]

written for *Ekmeles*

WHAT IT MEANS TO BE POST HUMAN

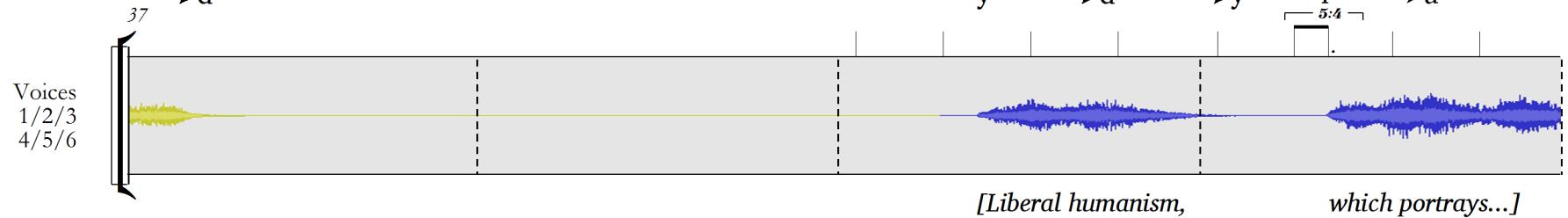


2



PART 1: SECTION 3

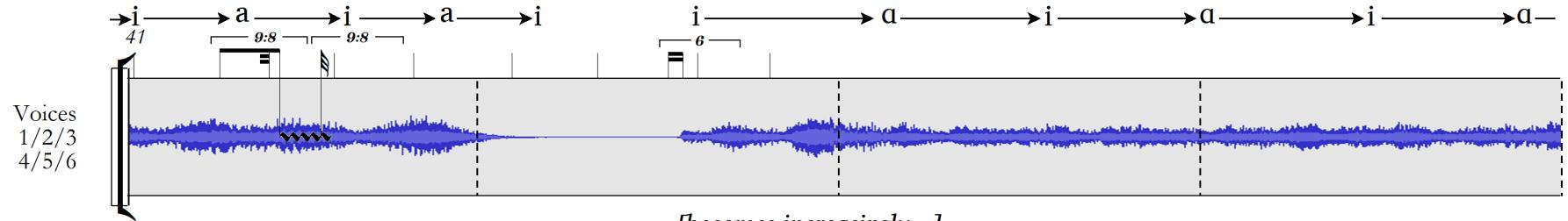
2:33:00



[Liberal humanism,

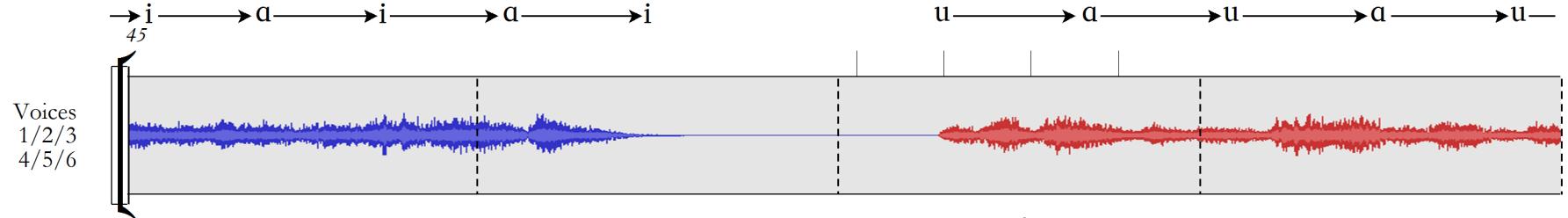
which portrays...]

Glitch

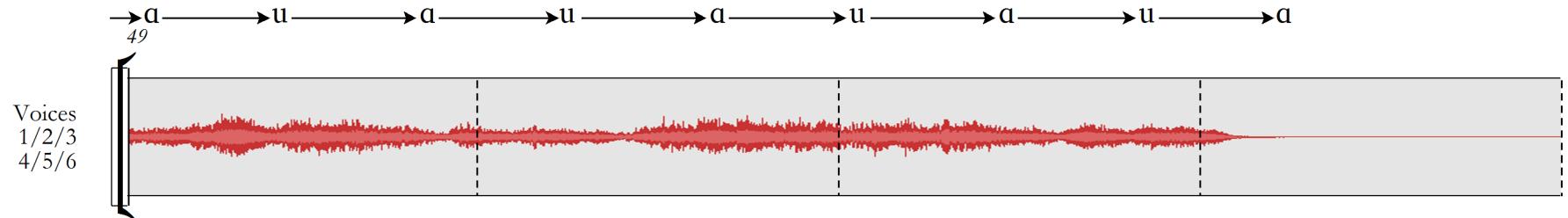


[becomes increasingly...]

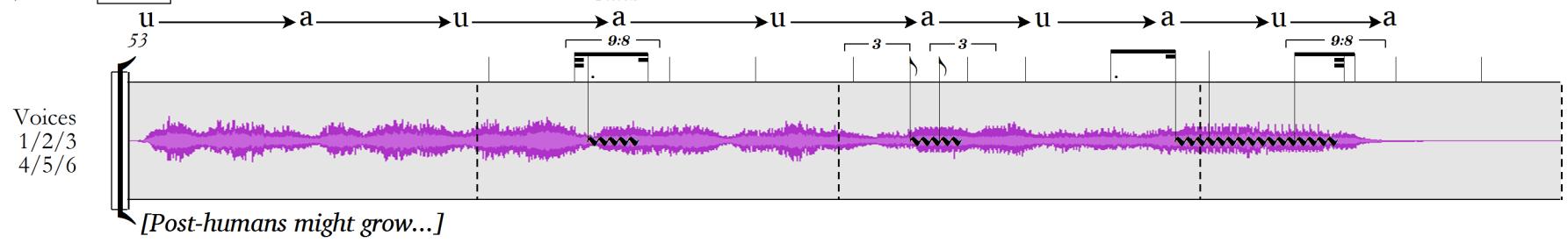
3:05:00



[A post-human is a ...]



Glitch



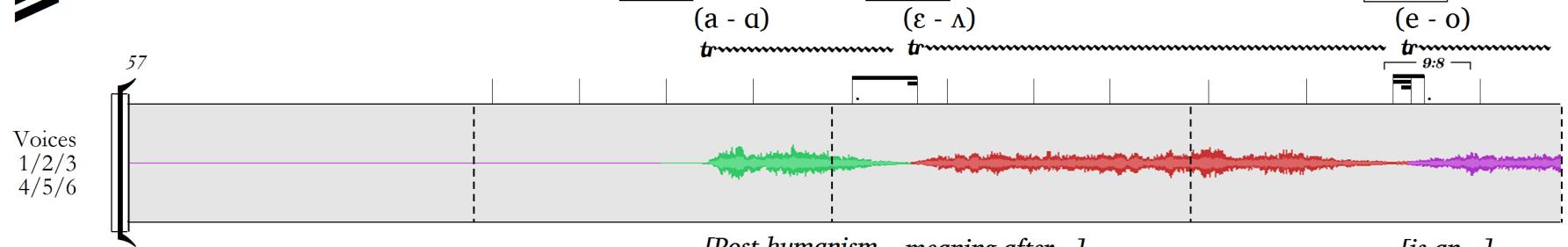
[Post-humans might grow...]

PART 2: SECTION 1

3:50:00

5:52:750

3:58:222

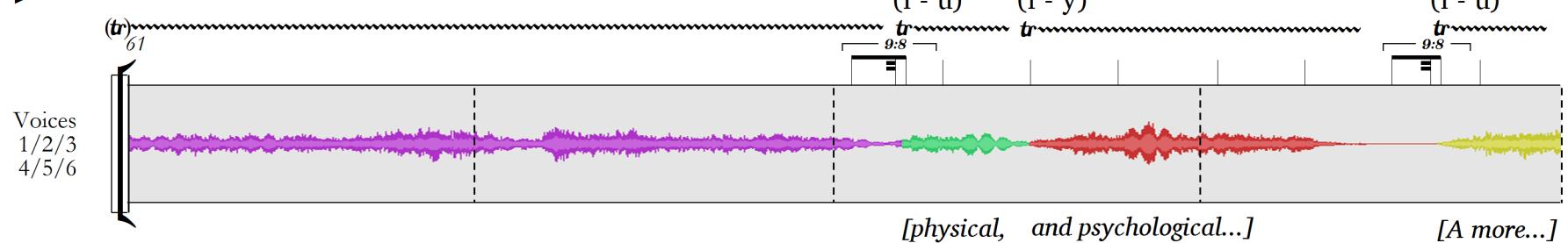


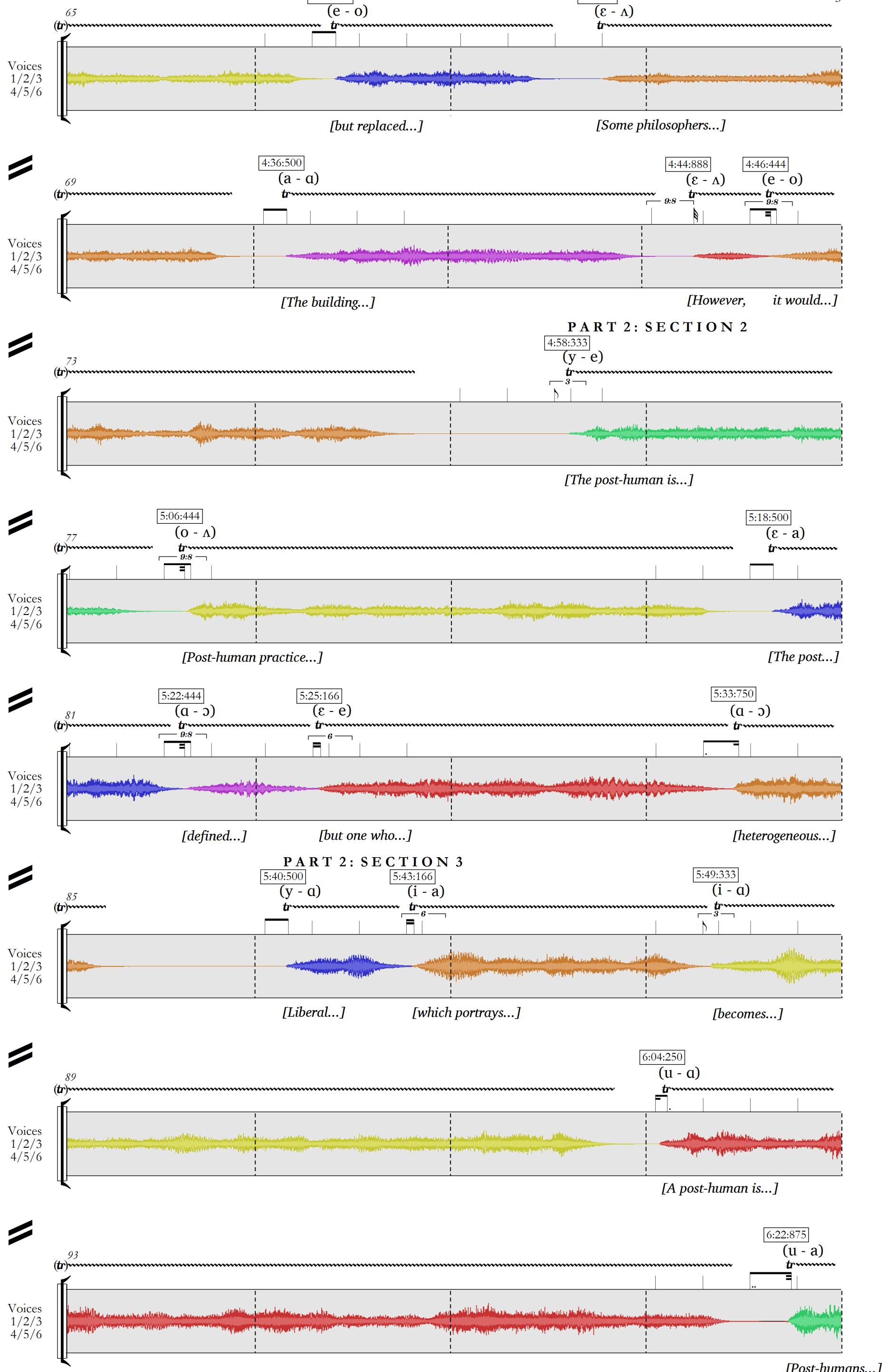
[Post-humanism, meaning after...]

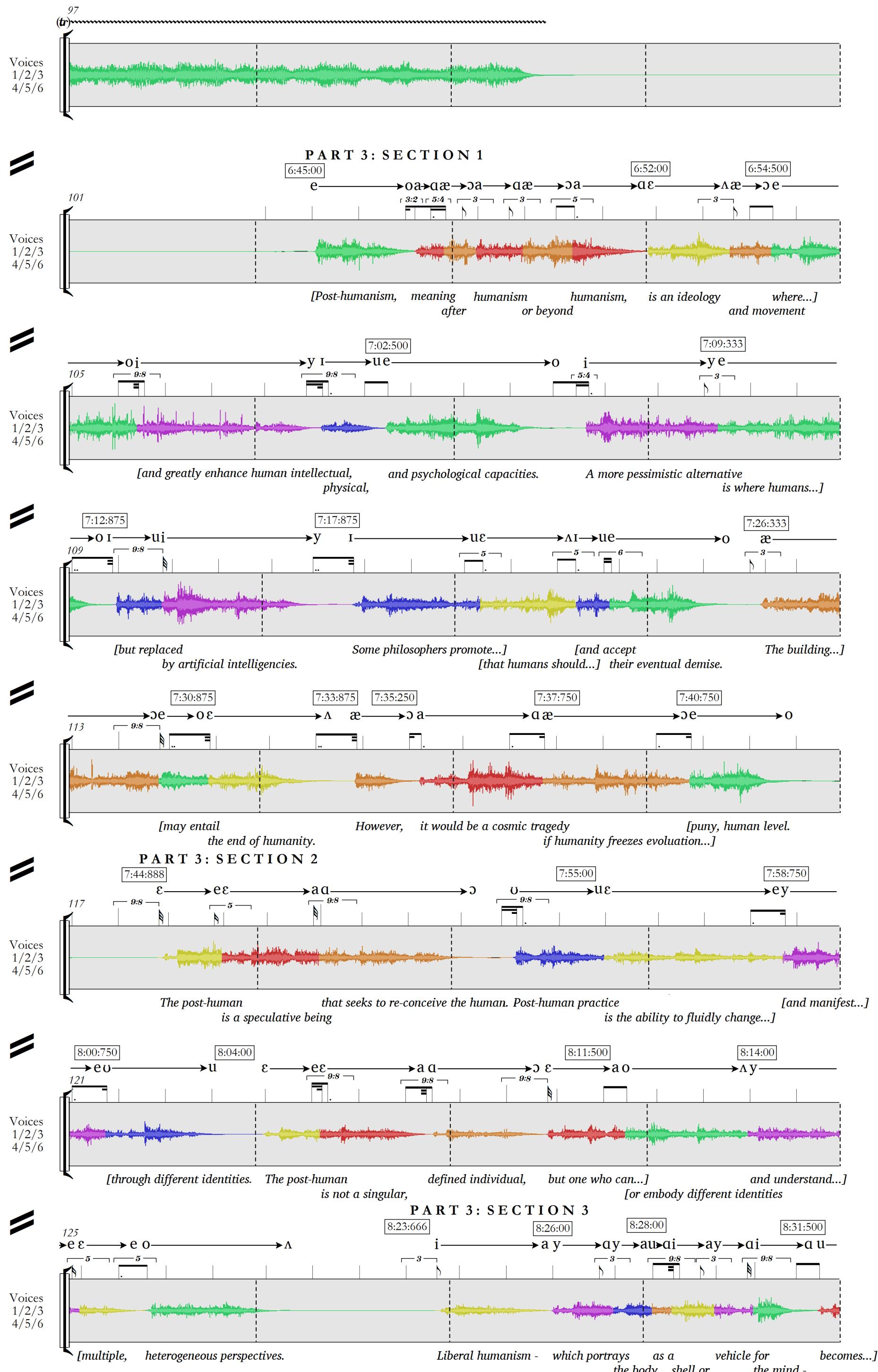
[is an...]

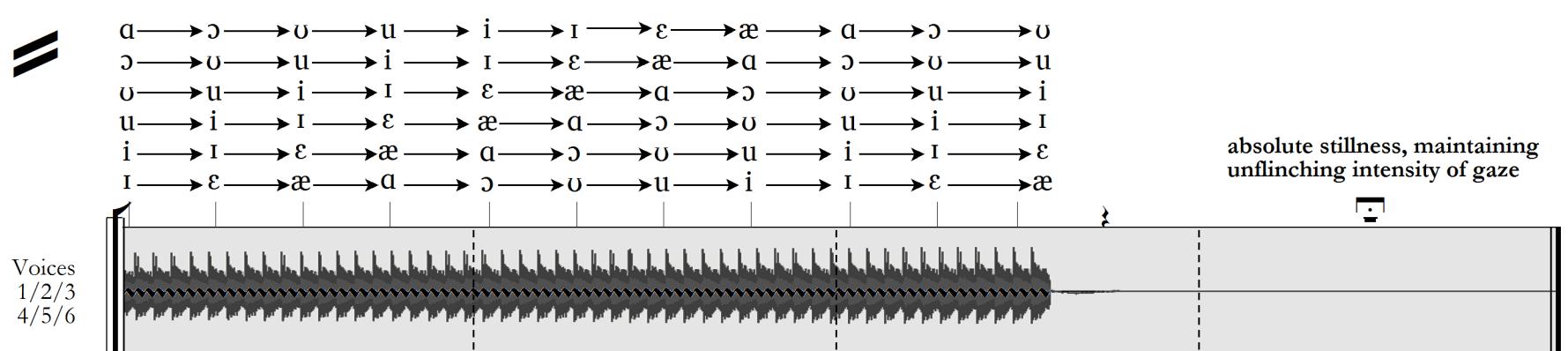
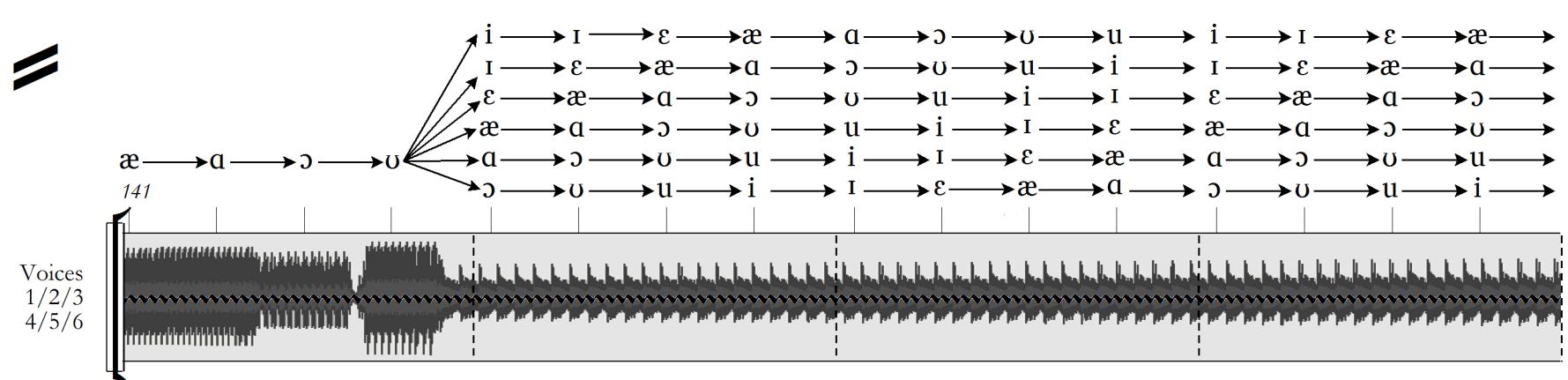
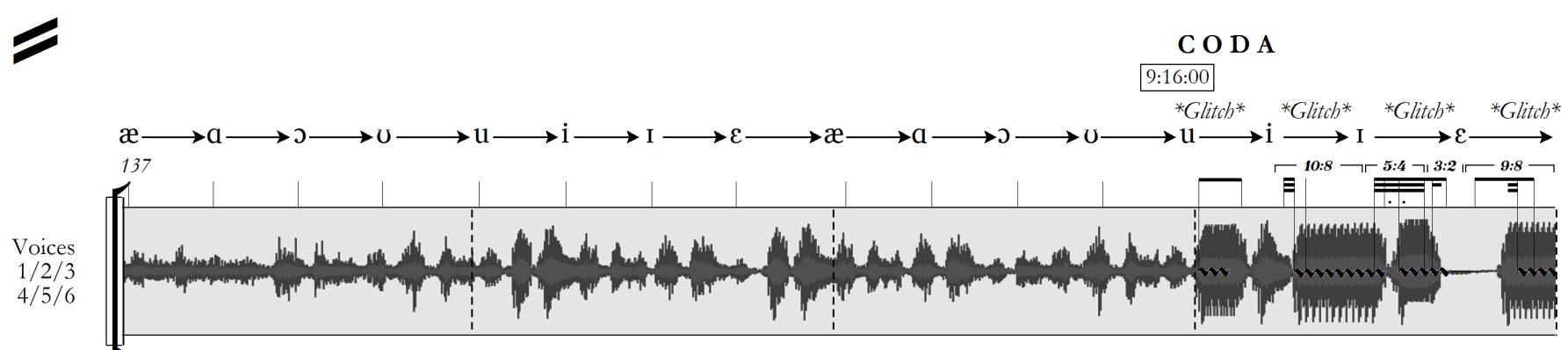
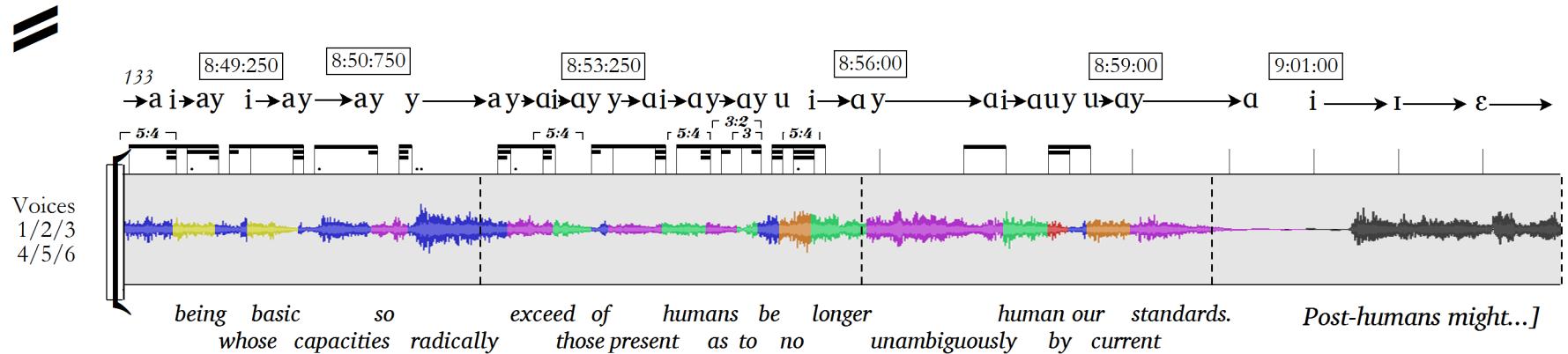
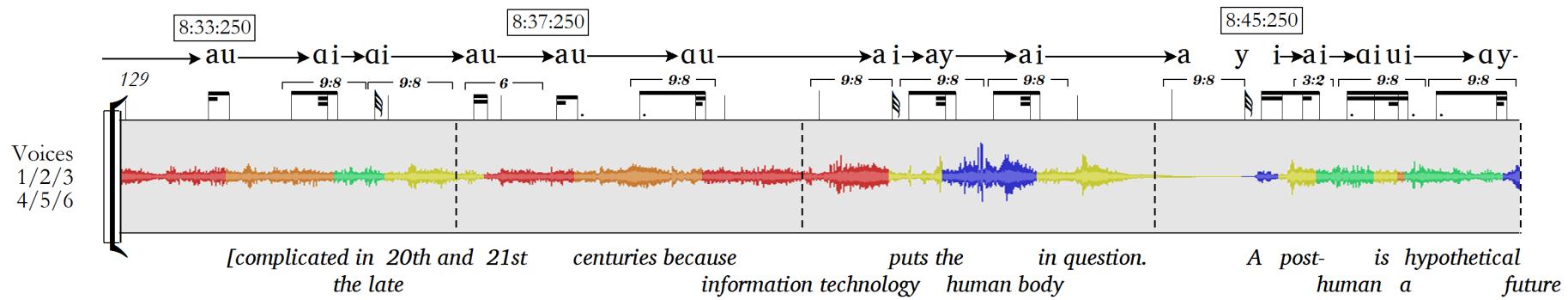
4:08:555 4:10:00

4:14:555









absolute stillness, maintaining unflinching intensity of gaze

April 7, 2018
San Francisco, CA