

Singkap Siaga
SAB, body percussion

Tracy Wong

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SAB choir & body percussion

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*Tracy
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S E R I E S

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Text:

Singkap = to open, to reveal, quick change
Siaga = ever ready

“Singka Siaga” (SSA) was commissioned in 2020-21 by Sonic Timelapse Project and members of its Conductors Commission Club. As a partner composer of the Project, I had the immense privilege of reading and absorbing the content submitted by the choral communities in Canada who are experiencing the global COVID-19 pandemic. This piece is based on my reflections of these submissions, as well as my own experiences.

I drew inspiration from the almost-extinct Malay tradition of shadow puppet theatre and its music - *Wayang Kulit Kelantan*. I remember learning how to make these puppets in school in Malaysia. This artform reminded me how *light* and *shadow* are equal in beauty, thus shifting my perspective of “shadow” and “darkness” having negative connotations. Throughout my research on this tradition, I have been drawn to a scene in the show where the *Dewa Panah* (two Arrow Gods, one good and one evil) descend from the sky and battle each other. Neither wins. Life goes on in a balance.

The piece is 5% text (Singkap Siaga) and 95% vocables, based on the pre-existing vocal equivalent of the stylings and tone of the traditional instruments used in the *Wayang Kulit Kelantan* shadow puppet theatre practice - *gong, dak, ding, dong, tsak, tsng*. The rhythmic elements and patterns are also inspired by the music accompanying the *Dewa Panah* scene. Together with body percussion, this piece has a gutsy and fiery energy that hopefully brings singers to a positive headspace, especially when practicing alone.

I am grateful to Sonic Timelapse Project and the following members of the Conductors Commission Club for funding the SSA version of this piece: Kathleen Allan (Toronto), Julia Davids (Chicago), Heather Fraser (Halifax), Laura Hawley (Edmonton), Jackie Hawley (Ottawa), U of A Augustana Music Program, and Sonic Timelapse Project.

My heartfelt appreciation goes to the choral communities who have participated in this Project. It is an honour to be a part of this memorable, vulnerable, brave, and collaborative music-making process. The voice is far from fragile!

Duration: ca. 3' 15”

Pronunciation (International Phonetic Alphabet)

Singkap [sɪŋkɑp]
Siaga [sjaɡɑ]

Vocables

Sonic representations of pitched and unpitched percussive instruments.
gong, ding, dong, tsng: sing towards the last consonant (e.g. goNG, diNG)
dak, tsak: sing towards the last consonants, non-plosive [k], think glottal stop.



Dr. Tracy Wong hails from Malaysia and is a choral conductor, music educator, composer, vocalist, and pianist. She advocates for repertoire-based music education by writing pieces that are teaching tools for singers to develop vocal technique, musicianship skills, and artistry. As part of her continued search to define her Chinese-Malaysian-Canadian identity, Dr. Wong’s music also shows the coming-together of different languages and musical elements that continue to influence her composition writing.

Dr. Wong was the 2019 Canadian Composer Feature for the Canadian Kodály Journal, *Alla Breve*. She collaborates regularly with choral organizations in Canada and Malaysia on commissioned choral projects and workshops, and her pieces are featured at numerous reading sessions. Her works have been performed by Malaysian, North American, European, and Southeast Asian choirs at international competitions and festivals.

Currently residing in Ontario, Canada, Dr. Wong is the Assistant Professor of Choral Studies at University of Western Ontario, where she conducts Chorale and Les Choristes ensembles, and conducts the Grand Philharmonic Youth Choir in Kitchener, Ontario. She holds a Doctor in Musical Arts and Master in Music Performance (Choral Conducting) degrees from the University of Toronto and is a recipient of the 2016 & 2017 Elmer Iseler National Graduate Fellowship in Choral Conducting.

Dr. Wong’s choral works are available at Graphite Publishing (US), Cypress Choral Music (Canada), and Young Choral Academy (Malaysia).

www.tracywongmusic.com

Body Percussion

✕ finger snaps

↑ foot stomps

𠂆 thigh pats

𠂆 hand claps

FOR PERUSAL ONLY

Singkap Siaga

for SAB choir & body percussion

Tracy Wong

Strong! (♩ = 60)

soloists: bright tone throughout

ff

Solo

Musical notation for Solo part, measures 1-3. Includes treble clef, key signature of two flats, and 4/4 time signature. Lyrics: Hah Hah Hah.

Soprano

Musical notation for Soprano part, measures 1-3. Includes treble clef, key signature of two flats, and 4/4 time signature. Lyrics: Hah Hah Hah.

Alto

Musical notation for Alto part, measures 1-3. Includes treble clef, key signature of two flats, and 4/4 time signature. Lyrics: Hah Hah Hah.

Baritone

Musical notation for Baritone part, measures 1-3. Includes bass clef, key signature of two flats, and 4/4 time signature. Lyrics: Hah Hah Hah.

Solo

Musical notation for Solo part, measures 4-6. Includes treble clef, key signature of two flats, and 4/4 time signature. Lyrics: Hah Hah Hah.

S

Musical notation for Soprano part, measures 4-6. Includes treble clef, key signature of two flats, and 4/4 time signature. Lyrics: Hah Hah Hah.

A

Musical notation for Alto part, measures 4-6. Includes treble clef, key signature of two flats, and 4/4 time signature. Lyrics: Hah Hah Hah.

B

Musical notation for Baritone part, measures 4-6. Includes bass clef, key signature of two flats, and 4/4 time signature. Lyrics: Hah Hah Hah.

FOR PERUSAL ONLY

FOR PERUSAL ONLY

(♩ = 120) (♩ = ♩)

Solo

spoken *mf* *Sopranos only sing on repeat*

S Sing - kap Sia - ga gong gong ding ding ding gong gong ding ding ding

spoken *mf*

A Sing - kap Sia - ga gong gong dak dak gong gong gong dak dak gong

spoken *mf* *less heavy, more step-like*

B Sing - kap Sia - ga gong tsng gong gong tsng gong

Body Percussion

- ✕ finger snaps
- ↑ foot stomps
- ┆ thigh pats
- ┆ hand claps

14

S gong gong ding ding ding gong gong ding ding ding gong gong ding ding ding gong gong ding ding ding

A gong gong dak dak gong gong gong dak dak dak gong gong gong dak dak gong gong gong dak dak gong

B gong tsng gong gong tsng gong gong tsng gong gong tsng gong

18

S

f gong gong ding ding ding gong gong ding ding ding Ah _____ *mp* dong ding ding

A

mp gong gong dak dak gong gong gong dak dak gong dong ding ding *f* Ah _____

B

mf gong tsng gong gong tsng gong gong gong ding tsng ding gong gong ding tsng ding

snaps only on repeat

22

S

f Ah _____ *mp* dong ding ding *f* Ah _____

A

mp — dong ding ding *f* Ah _____ *mp* dong ding ding ding ding ding ding

B

gong gong ding tsng ding gong gong ding tsng ding gong gong ding tsng ding gong gong ding tsng ding

26

FOR PERUSAL ONLY

S Ah _____ ding ding ding _____ ding ding ding ding

mf *mp*

FOR PERUSAL ONLY

A ding ding ding ding ding ding ding ding ding ding ding ding ding

mf *mp*

FOR PERUSAL ONLY

B gong gong ding tsng ding gong gong ding tsng ding ding ding ding gong tsng gong

mf *mp*

30

FOR PERUSAL ONLY

S ding ding ding ding ding ding ding ding ding ding ding ding ding ding ding ding

f *mp*

heavier stomps

FOR PERUSAL ONLY

A ding ding ding ding ding ding ding ding ding ding ding ding ding ding ding ding

f *mp*

heavier stomps

FOR PERUSAL ONLY

B gong tsng gong gong tsng gong ding ding ding ding ding ding gong tsng gong

f *mp*

heavier stomps

34

FOR PERUSAL ONLY

S *f*
ding ding ding ding ding ding ding ding ding ding ding ding ding Ah

FOR PERUSAL ONLY

A *mf*
ding ding ding ding ding ding ding ding ding ding ding ding ding dong ding ding

FOR PERUSAL ONLY

B *f* *less heavy, more step-like*
gong tsng gong gong tsng gong gong tsng gong gong gong ding tsng ding

38

S *mf* *f* *mf* *f*
— dong ding ding Ah — dong ding ding Ah —

A *f* *mf* *f* *mp*
Ah — dong ding ding Ah — dong ding ding

B *f* *mf* *f* *mp*
gong gong ding tsng ding gong gong ding tsng ding gong gong ding tsng ding gong gong ding tsng ding

42

FOR PERUSAL ONLY

f

S gong gong gong gong gong gong

A ding ding ding ding ding ding ding ding gong gong gong gong gong gong

B gong gong ding tsng ding gong gong ding tsng ding gong gong gong gong gong gong

45

ff *(♩ = 140)* *soloists: bright tone throughout*

Solo Hey...

S gong! Ah - h! hah!

spoken, strong *heavier stomps*

A gong! hah! hah! hah! hah! *f* *Altos only enter on repeat* Sing - kap! ding ding

spoken, strong *heavier stomps*

B gong! gong gong cak! tsng gong

heavier stomps

FOR PERUSAL ONLY

Solo

Musical staff for Solo part, measures 48-50. The staff contains a whole rest in measure 48, followed by a half rest in measure 49, and a whole rest in measure 50.

S

Musical staff for Soprano (S) part, measures 48-50. The staff contains a whole rest in measure 48, followed by a half note with a fermata in measure 49, and a whole rest in measure 50. The lyrics "hah!" are written below the notes.

FOR PERUSAL ONLY

A

Musical staff for Alto (A) part, measures 48-50. The staff contains a whole rest in measure 48, followed by quarter notes in measure 49, and quarter notes with a triplet in measure 50. The lyrics "Sia - ga Sing - kap! ding ding Sia - a - ga" are written below the notes.

B

Musical staff for Bass (B) part, measures 48-50. The staff contains quarter notes with asterisks in measure 48, quarter notes in measure 49, and quarter notes with a triplet in measure 50. The lyrics "gong gong cak! tsng gong gong gong cak! tsng gong ding ding ding ding ding ding" are written below the notes.

51

f

S

Musical staff for Soprano (S) part, measures 51-54. The staff contains a series of quarter notes with a fermata over the last two notes in measure 54. The lyrics "ding ging ding ging ding ging ding ging ding ging ding ging ding ging" are written below the notes.

A

Musical staff for Alto (A) part, measures 51-54. The staff contains a half note with a fermata in measure 51, followed by quarter notes in measure 52, and quarter notes with a fermata in measure 54. The lyrics "Sing - kap! ding ding Sia - ga" are written below the notes.

B

Musical staff for Bass (B) part, measures 51-54. The staff contains quarter notes with asterisks in measure 51, quarter notes in measure 52, quarter notes with a fermata in measure 53, and quarter notes in measure 54. The lyrics "gong gong cak! tsng gong gong gong cak! tsng gong" are written below the notes.

FOR PERUSAL ONLY

53

FOR PERUSAL ONLY

S
ding ging ding ging ding ging ding ding ding ding ding ding ding ding ding ding ding ding ding ding ding ding

A
Sing - kap! ding ding ding ding ding ding ding ding Sing - kap! ding ding

B
gong gong cak! tsng gong gong gong gong gong gong gong gong cak! tsng gong

56

FOR PERUSAL ONLY

S
ding ging ding ging ding ging ding ding ding ding ding ding ding ding ding ding ding HEY! ding

A
Sia ga Sing kap! ding ding ding ding HEY! ding

B
gong gong cak! tsng gong gong gong cak! tsng gong gong gong HEY! gong

FOR PERUSAL ONLY

59

FOR PERUSAL ONLY

S
ding ging ding ging ding ging ding ding Sia - ga ding ging ding ging ding ging ding ding

A
Sing - kap! ding ding ding ging ding ging ding ging ding ging Sing - kap! ding ding

B
gong tsng gong gong tsng gong gong tsng gong

62

S
Sia - ga - ding ging ding ging ding ging ding ding Sia - ga

A
ding ding ding ding ding ding Sing - kap! ding ding ding ging ding ging ding ging ding ging

B
gong tsng gong gong tsng gong gong tsng gong

FOR PERUSAL ONLY

65

FOR PERUSAL ONLY

S
ding ging ding ging ding ging ding ging Si - ing - kap Sia - a - ga Sia - a - ga!

A
Sing - kap! ding ding Sia - a - ga Sia - a - ga!

B
gong tsng gong Si - ing - kap Sia - a - ga Sia - a - ga!

ff

68

no rit.

FOR PERUSAL ONLY

FOR PERUSAL ONLY

S
Sia - a - ga! Sia - a - ga! hey Hah!

A
Sia - a - ga! Sia - a - ga! hey Hah!

B
Sia - a - ga! Sia - a - ga! hey Hah!