

final girl 1

for four screaming sopranos
by Clint McCallum

The Title: is a term coined by feminist film scholar Carol Clover in her analysis of slasher films, *Men, Women, and Chainsaws*. According to Clover, the *final girl* is much more than the last teenager left after a brutal blood bath:

The killers phallic purpose, as he thrusts his drill or knife into the trembling bodies of young women, is unmistakable. At the same time, however, his masculinity is severely qualified: he ranges from the virginal or sexually inert to the transvestite or transexual, and is spiritually divided (“the mother half of his mind”) or even equipped with a vulva and vagina. [...] The gender of the Final Girl is likewise compromised from the outset by her masculine interests, her inevitable sexual reluctance, her apartness from other girls, sometimes her name. At the level of the cinematic apparatus her unfemininity is signaled clearly by her exercise of the “active investigating gaze” normally reserved for males and punished in females when they assume it themselves; tentatively at first and then aggressively the Final Girl looks *for* the killer, even tracking him down to his forrest hut or his underground labyrinth, and then *at* him, therewith bringing him, often for the first time, into our vision as well.

-Clover, 47-48 (italics original)

Each of the ways that we identify with the other through the scream—the vocal utterance without language—interest me.

The Notation: all traditionally filled in noteheads are to be screamed. Each scream has an accompanying adjective printed above that is both an emotional motivator and a timbral indicator. All “x” shaped noteheads indicate a choking sound—as if being strangled—not to be confused with a “choked” sound which indicates an abrupt, tailless end to the sound.

In Rehearsal: clearly there is no reason to “give it your all” during rehearsal. Instead, go around listening to everyone's interpretations of each motivating adjective and discuss. You may want to make everyone sound as similar as possible. And you may not. Then work on the rhythms. Then perform it and GIVE IT YOUR EVERYTHING!

This Piece is Dedicated to: Jess Aszodi, Leslie Leytham, Meghann Welsh, and Stephanie Aston, who not only went along with this idea immediately after I proposed it to them, they also dressed in sleek nightgowns for the premiere.

Final Girl 1

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31 Jess *Fear* *Laughter* *Constipated*

Leslie *Fear* *Constipated* *Laughter*

Meghann *Fear* *Constipated*

31 Steph *Fear* *Constipated*

48 Jess *Pain* *Static*

Leslie *Pain* *Static*

Meghann *Pain* *Laughter* *Static*

48 Steph *Pain* *Static*

62 Jess *Ecstasy*

Leslie *Ecstasy*

Meghann *Ecstasy*

62 Steph *Ecstasy*

Final Girl 1

78

Jess

Leslie

Meghann

Steph

78

choking

Anticipation

Static

Anticipation

Static

Anticipation

Static

Anticipation

Static

Laughter

choking

Anticipation

Static

92

Jess

Leslie

Meghann

Steph

92

102

Jess

Leslie

Meghann

Steph

102

Final Girl 1

4

111

Jess

Leslie

Meghann

Steph

Anger

Triumph

Whisper-Scream



123

Jess

Leslie

Meghann

Steph

Sorrow



141

Jess

Leslie

Meghann

Steph