

# UNUSUAL SYMPTOMS: HARMONIA

Songtexte aus dem dritten Teil des Stückes

Im dritten Teil der Performance ertönt ein Musikmix aus verschiedenen bekannten Popsongs auf englischer und teils ungarischer Sprache. Die eingespielten Songs wurden in unterschiedlichen Intensitäten verfremdet, zum Beispiel durch Beschleunigungen oder Änderungen in der Tonhöhe.

## **Cserháti Zsuzsa – Kicsi gyere velem rózsát szedni**

*Beschleunigte, hohe Stimme, nicht verständlich (Ungarisch)*

### **Gloria Estefan – Conga**

Come on, shake your body baby, do the conga  
I know you can't control yourself any longer  
Come on, shake your body baby, do the conga  
I know you can't control yourself any longer



Come on, shake your body baby, do the conga  
I know you can't control yourself any longer  
Feel the rhythm of the music getting stronger  
Don't you fight it 'til you tried it, do the conga beat



Everybody gather 'round now  
4x Let your body feel the heat  
Let the music move your feet

It's the rhythm of the island  
And like sugarcane so sweet  
If you want to do the conga  
You've got to listen to the beat

Come on, shake your body baby, do the conga  
I know you can't control yourself any longer  
Feel the rhythm of the music getting stronger  
Don't you fight it 'til you tried it, do the conga beat

Feel the fire of desire  
As you dance the night away  
'Cause tonight we're gonna party  
'Til we see the break of day

Better get yourself together  
And hold on to what you've got  
Once the music hits your system  
There's no way you're gonna stop  
*geechot, kaum verständlich, sich in der Intensität steigernd:*

Stop

*Wird immer schneller bis es im nächsten Song mündet. Der letzte Ton des alten Songs ist der erste Ton des neuen Songs:*

**Michael Sembello – Maniac**

*Zunächst unverständliche, sich wiederholende englische Worte*

Locking rhythms rhythms rhythms rhythms to the beat of her heart  
Changing move move move move -light  
She has danced danced danced in danger zone  
When the dancer becomes the daaaance

It, it, it  
If, if, if  
On, on, on

On the wire between will and what will be

*Stimme teils hochgepitched:*

She's a maniac, maniac, maniac  
And she's dancing like she's never danced before  
She's a maniac, maniac, maniac  
And she's dancing like she's never danced before

*Maniac X Rhythm Is a Dancer*



**SNAP! – Rhythm Is A Dancer**

Rhythm is a dancer



**Tina Turner – What's Love Got to Do With It**

*Sehr hohe verzerrte Stimme, singend, immer wieder, diesen Song einleitend*

Oh-oh

*Stark beschleunigte, sehr hoch gezogene Stimme*

Oh-oh-oh, what's love got to do, got to do with it?

What's love, but a second-hand emotion?

What's love got to do, got to do with it?

Who needs a heart when a heart can be bro- bro- bro-

**Csókolom Zenekar – Eszter**



*[Sehr hoch-verzerrte Stimme, ungarisch singend, unverständlich, immer wieder gelooped]*

*Csókolom Zenekar – Eszter X Robert Miles – Children*

**Robert Miles – Children**



*[keine gesprochene/gesungene Sprache  
Leicht verzerrt, einige Loops: Klavier, Gitarre, Synthesizer]*

**Neurotic – Esik az Esö**



*[keine gesprochene/gesungene Sprache  
Vordergründig: ein dumpfes Xylophon, das mit der Zeit schneller, lauter und fröhlicher wird, bis es abklingt, um dann von neuem noch lauter und schneller zu ertönen. Eine verzerrt hohe Stimme sagt wiederholt etwas wie »Eh!«]*

**Marky Mary, Prince Ital Joe – Happy People**

*Chorisch, hochgepitched, beschleunigte Stimmen  
7 x I wanna see more happy people*

Where are all those happy people?  
Where are all those happy people?

**The Beatles – Eleanor Rigby**

*Quietschend, verzerrt, kaum verständlich  
I look at all the lonely people*

**Michael Bublé – Sway**

*Sich wiederholende drei Silben, die zunächst kein Wort zu ergeben scheinen, in einer verzerrt-hohen Stimme, später erkennt man: »Marimba«*

When marimba start to play  
Dance with me, make make make me  
Lazy ozean hug- hug- hug-  
Hold hold hold  
sway sway sway sway sway sway

Like a flower bending in in in (breeze)  
Bend bend bend me, sway sway sway ease  
When we dance dance, away way way (me)  
Stay stay stay (me), sway with me

Make me thrill as thrill as you you you (how)  
Sway sway me smooth smooth, sway sway sway now

Make me thrill as thrill as thrill as...



*[Streicher, Klavier & Synthesizer]*

**Van Mccoy – The Hustle**

*Sehr schnell, bellend:*

Do the hustle!

Do the hustle!



*[Fröhlich-schnelle Querflöte, Streicher, Trompeten]*

*Mehrere Stimmen (männlich & weiblich gelesen), hochgepitched, beinahe bellend:*

Do the hustle!

*Mehrere weiblich gelesene Stimmen*

Do the hustle!



*Mehrere weiblich gelesene Stimmen*

Do it!

*Van Mccoy - The Hustle X George Michael – Careless Whisper*

**George Michael – Careless Whisper**

*Etwas hochgepitched, nicht so hoch wie die anderen Lieder*

*Beschleunigt, die Worte überschneiden sich*

I feel I feel I feel I feel

I ta- ta- ta- take the dance floor

*Sich überlappende Worte, unverständlich*

Time can never mend

The careless whispers of a good friend

To the heart and mind

Ignorance is kind

To the heart and mind

Ignorance is kind

To the heart and mind

Ignrance is kind

To the heart and mind mind

Ignrnce is kind

Leave me alone -lone -lone -lone -lone



### **UFO – Karibi Party**

*Sich aufbauender Party-Beat, teils unverständliche ungarische Worte*

*Im Loop:*

Party



### **Bananarama – Cruel Summer**

*Verlangsamt, vertieft, chorisches:*

Hot summer streets and the pavements are burning  
I sit around

Trying to smile but the air is so heavy and dry

Strange voices are sayin' ah ah ah ah

What did they say?

Things I can't understand

It's too close for comfort, this heat has got right out of hand

It's a cruel



### **Barry Manilow – Copacabana**

*leise, wie aus einem Radio, männlich gelesene Stimme:*

Her name was Lola, she was a showgirl  
With yellow feathers in her hair and a dress cut down to there  
She would merengue and do the cha-cha  
And while she tried to be a star  
Tony always tended bar  
Across the crowded floor, they worked from eight til four  
They were young and they had each other  
Who could ask for more?  
At the -

*Plötzlicher Wechsel in der Lautstärke, vergleichsweise sehr laut, mit Echo weiblich  
gelesener Stimmen*

Copa Copacabana (Copacabana)  
The hottest spot north of Havana (here)  
At the copa (co) Copacabana  
Music and passion were always the fashion  
At the copa

*plötzlich abfallend, tief:*

they fell in love

*weiblich gelesene Stimmen*

Copa, Copacabana

*Männlich gelesene Stimme*

His name was Rico  
He wore a diamond  
He was escorted to his chair, he saw Lola dancing there  
And when she finished, he called her over  
But Rico went a bit to far  
Tony sailed across the bar  
And then the punches flew and chairs were smashed in two  
There was blood and a single gun shot  
But just who shot who?

*Mit Echo weiblich gelesener Stimmen*

At the copa (co) Copacabana (Copacabana)  
The hottest spot north of Havana (here)  
At the copa (co) Copacabana  
Music and passion were always the fashion  
At the copa

*Hoher Schrei*

She lost her love

Cop-, Cop-  
Copacabana, -na, -na, -na  
Copacaban -ban, -ban, -bana  
Ah, ah, ah, ah, ah

*Tief startend, immer höher und lauter werdend (weiblich gelesene Stimmen):*

Ah

Copa  
Copacabana  
Like in Havana  
Copa Banana  
Music and passion were always in fashion



*[Trompeten, Cowbell, Percussions]*

*Im Loop, leiser werdend:*

Copacabana



*[Streicher, Percussions]*

*Musik endet*