

One faces

for percussion trio

Ryan Carraher (2020/21)

Text by Patrick Milian

dedicated to Line Upon Line

Instrumentation & Implements

Performer 1 [stage left]

- 1 Timpano (29"/74 cm)
- 1 Suspended cymbal
- 1 Jing cymbal
(small cymbal with hole in center)
- 2 Crotales (any pitches)
- 1 Autoharp (ideally 16-string) ⁽¹⁾
- 1 Swatch of braided (abaca) placemat (ca. 15" diameter) ⁽²⁾
- 1 Wineglass
- 1 Styrofoam block
- 1 Pair of scissors
- 1 Pom-pom
(if no pom-pom is available, a plastic bag may be used)
- 2 Handheld objects which are difficult to keep quiet
(e.g. a string of bells, wooden wind chimes, shakers, sleigh-bells, etc.)
- 5-10 Misc./junk items ⁽⁸⁾
(small handheld instruments/objects)
- Vocal filtration items
 - 1 Bottle
 - 2 Misc. items (paper towel roll, bag, paper, etc.)
 - 1 Toy megaphone (ToySmith)
 - 1 Kazoo
- Implements
 - 2 Wire brushes
 - 1 Serrated metal thimble ⁽⁹⁾
 - 1 Bow
 - 1 Drum stick
 - 2 Soft mallets
 - 1 Crotales mallet
 - 1 Superball (with no stick)
 - 2 Brushes (industrial, sweeper, shaving, etc.) ⁽¹⁰⁾
 - 1 Stopwatch with lanyard
 - 1 Pair of (ideally) wireless headphones

Performer 2 [center stage]

- 12 Misc. items arranged in an array (3 rows of 4 instruments) ⁽³⁾
- 1 Small bell
- 2 Hand cymbals (ca. 15" diameter)
- 1 Plastic kitchen funnel (small-medium size)
- 1 Small spring drum (ideally 2.32" x 7")
- 1 Un-inflated balloon
- 1 Toothbrush
- 1 Large folding tourist map ⁽⁴⁾
- 5-10 Misc./junk items ⁽⁸⁾
(small handheld instruments/objects)
- Implements
 - 2 Wire brushes
 - 2 Knitting needles (thin)
 - 2 Hard mallets
 - 2 Soft mallets
 - 1 Superball
 - 1 Small metal object/bowl (for scraping)
 - 1 Stopwatch with lanyard
 - 1 Pair of (ideally) wireless headphones

Performer 3 [stage right]

- 12 Misc. instruments/items arranged in an array ⁽⁵⁾
- 1 Medium hand-held cymbal (size can vary)
- 1 Party horn
- 1 Pair of ear-bud headphones
- 1 Audio playback device (connected to ear-buds)
(iPod, iPad, Android, any mp3 player, perhaps a Zune, etc.)
- 1 Cardboard wedge ⁽⁶⁾
- 1 Light windbreaker jacket ⁽⁷⁾
- 1 Glass of water
- 5-10 Misc./junk items ⁽⁸⁾
(small handheld instruments/objects)
- Implements
 - 2 Wire brushes
 - 2 Knitting needles (thin)
 - 2 Hard mallets
 - 2 Soft mallets
 - 1 Superball
 - 1 Wooden chopstick
 - 1 Stopwatch with lanyard
 - 1 Pair of (ideally) wireless headphones

(1) Autoharp is prepared by: tuning the higher pitched strings to random microtonal clusters, detuning the lower strings to point of near pitchlessness, and interweaving a 52-gauge guitar string near the bridge (under-over-under...)

(3) Select 12 items/surfaces of varied size, shape, and material (metal, wood, plastic, glass, ceramic, stone, membrane, junk, etc.). Traditional percussion instruments may be used (if used, they may account for no more than 6 objects). Favor non-traditional and surprising objects. The objects do not need to be dynamically uniform and can vary in resonance (avoid extremely resonate instruments). The instrument collection should be as varied as possible with no repetitions within the array, and minimal repetitions across the trio. Avoid any patterning or intervallic/pitch relationships. Arrange the objects in 3 rows of 4 instruments. One of the items must be a woodblock. The sonic identity of the objects do not need to be considered in this ordering. The objects should not be too large. Within the space of the instruments, place the "5-10 Misc. /junk items" to facilitate easy access.

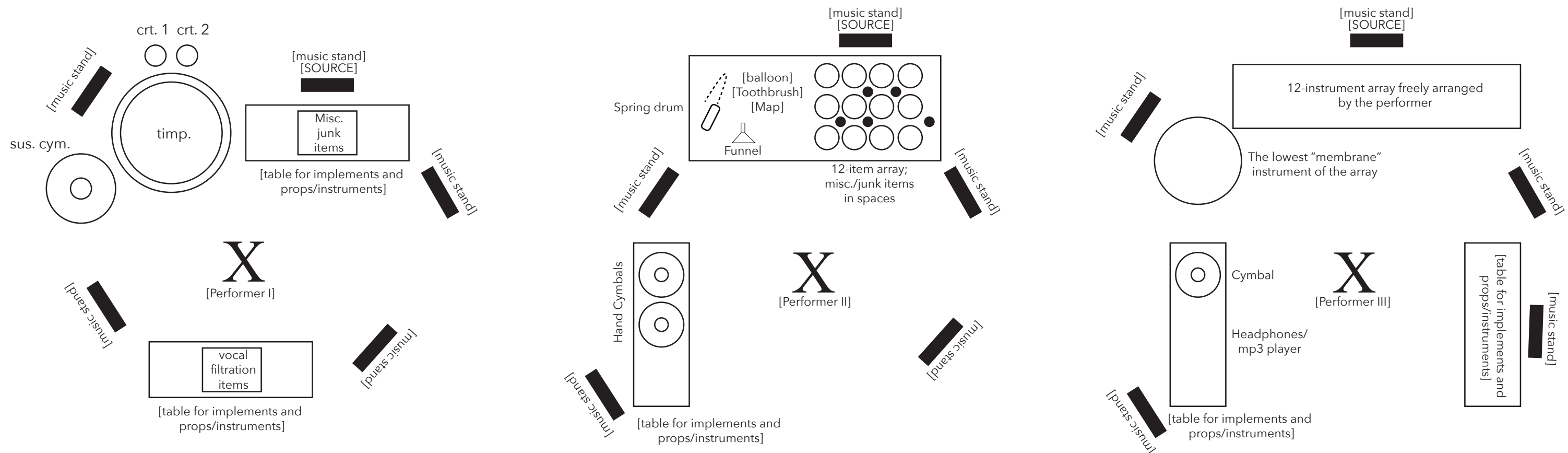
(5) Build an array of 12 instruments/surfaces/objects by choosing 3 instruments (high, middle, low) from each of the following 4 families (membranes, woods, ceramics/glass/junk, metals). Each instrument must be unique (i.e. no repetitions within the array). The exact instruments are determined by the performer. The instruments do not need to be uniform in size, small objects may be used alongside large instruments. The arrangement of the array is left to the performer to facilitate ease of use. It is suggested that the instruments be grouped by "range" (i.e. all the high instruments are near each other, all the middle instruments are near each other, etc.)

(8) These objects will be rapidly picked up, placed down, shaken, thrown, etc. Consider ease of use. Consider versatility of sound (response to force, response to hand muting, etc.). For performer 1, these items may overlap with some of the vocal filtration objects. This is okay.



Stage Layout

[audience]



Note: it is important that performer I have clear access to the suspended cymbal and can comfortably walk around the timpano

The Score - General Notes

- There is no unified score.
- Each performer has unique materials.
- Each performer's score has two main components: the SOURCE and the two LEGENDS.
- The SOURCE is a textual excerpt supplemented by notation(s) and transformations.
- The two LEGENDS link each letter of the English alphabet to a notated performative event.
- The pages comprising the LEGENDS are scattered around their respective performer on music stands. Each music stand is arranged at a unique distance, height, and/or angle relative to the performer.
- The collection of performative events will remain constant. The pairings between letters & events of legend 1 will remain constant. The pairings between letters & events of legend 2 will differ each performance. Each performance features a different SOURCE.
- The actual SOURCE and LEGEND 2 used in a performance are seen for the first time during performance. To prepare for the performance, a rehearsal SOURCE and LEGEND 2 is provided. (See "Preparation/Resources").
- Additionally, there is an audio track (named "PERFORMANCE_TRACK.wav") heard through the (preferably) wireless headphones. This track facilitates moments of unity.
 - At the start of the performance, all performers start the audio track at the same time. All use the same audio track. This track is not heard by the audience. Most of the track will be silence. At some points you will hear pink noise fading in followed by three count-off beeps (each lasting 1"). You will then hear a text spoken. Speak the text that you hear.

The Score - Basic Mechanism

- Silently read through the SOURCE text letter-by-letter.
- For each letter of the SOURCE, locate and perform the linked event (found on the music stands).
- Repeat this process until the entire SOURCE has been "read" or the desired performance time has elapsed (see "Additional Notes: Duration").

- Example: The source says "The...": read "T"...search for the page of the legend which has "T"...locate/decipher the event...perform the event...return to source...read "H"...search for the page of the legend which has "H"...(etc.)

-It is CRUCIAL to observe the following:

- Always attempt to perform these SOURCE/LEGEND connections as fast as possible. Strive to perform as many as possible within a performance.
- Begin performing the event **IMMEDIATELY** as the SOURCE/LEGEND connection is completed.
- Do not consider your co-performers' actions UNLESS instructed to do so by your event. If instructed to respond to the actions of another performer, you must complete ALL indicated observations before performing your event. This may require waiting for a performer to enter or stop. (see "Reference & Difference" on pg. v).
- Always enter with confidence, do not hesitate.
- Do not be afraid of silence. If you are working as fast as possible to complete SOURCE/LEGEND connections, the silence which occurs as you are working through the cognitive tasks should be tense. Preparatory sounds (grabbing the appropriate beaters, rearranging instruments, shuffling your feet, etc.) are to be expected but should not be overly theatrical.
- Do not be afraid to destroy silence.

The Score - The Source

- The SOURCE will display a series of sentences written in English (note: this text is never spoken or read out loud, it only facilitates the basic mechanism).
- Additional symbols and/or transformations are added to the letters. They are designed to provide varying levels of obfuscation which will influence the time it takes to decipher, locate, and perform events.

- Superscript: Skewing

- A superscript appended to a letter communicates the size and direction of the skew
 - For example, the source says: $C^{+5} a^{+12} t^{-4}$
 - C^{+5} = locate and perform the event linked to the letter 5 spaces after (to-the-right-of) "C" in the alphabet sequence. "H" would be performed.
 - t^{-4} = locate and perform the event linked to the letter 4 spaces before (to-the-left-of) "T" in the alphabet sequence. "P" would be performed.
- At the top of the SOURCE, the alphabet is present. You may use it to aid this process.

- Subscript: Legend Allocation

- A subscript "2" (" C_2 " or " X_2 ") tells you to consult legend 2 for that individual letter.
- When no subscript is given, legend 1 is consulted.
- ***** N.B. when subscript "2" is observed, an important procedure is automatically activated (see "Legend 2" below).**

- Aesthetic Transformations

- Blurring, changes in size, spacing, angling, coloration, overlap, etc.
- When color obfuscation is being used, an arrow will indicate that there is a letter which needs to be observed.

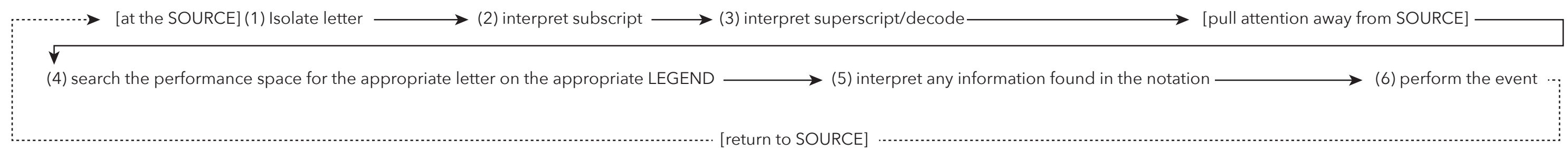
- Coagulation

- Slurs show coagulation. Coagulation indicates that the specified event remains active for the duration of the slur. The event (usually a rhythmic strand [see below]) is continuously performed as attention is returned to the SOURCE to work through subsequent letters. Normally, each letter is a separate, isolated event (the performer lifts attention from the SOURCE in order to find and perform the linked event and then, when this event is finished, returns their attention to the SOURCE continuing where they left off). As a result of coagulation, the event is no longer "contained" by a single letter.

The Score - The Source (cont.)

- See pg. x for an example
- Situations where many (often conflicting) events are active will occur. In these situations, imagine you are a plate spinner. Try to keep as many plates spinning as possible. Attune your attention to the plate most in danger of falling in a given moment.
- Only LEGEND 1 events will be coagulated.
- Events (like the letters "E" and "T" in LEGEND 1) which feature sub-events will use the first event when activated within coagulation.

The Score - Sample Mechanism Path



The Score - Legend 1

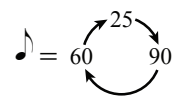
-Rhythmic Strands

- LEGEND 1 contains events which can be coagulated. These events (see example below) are most commonly presented as rhythmic strands. When no indications are given, you may choose which instrument(s), and/or beaters you would like to use, as well as dynamic and playing technique considerations. Do not spend much time thinking before you begin performing, make a snap decision.
- Repeat signs are only active when the event is part of a coagulation.
- During coagulation, you may vary the brief pause between repetitions [indicated by (9)].
- In some cases, when a dashed gray line is present, and/or the event is more than 2 measures long, you may choose what/how much is being looped (i.e. how many beats of the rhythmic strand are isolated: perhaps you only loop one of the measures a few times, then both measures, then just beat 2 of measure 1, etc.)
- When one of these events is performed outside of a coagulation, it is played once (i.e. ignore the repeats). If the dashed gray lines are present, you can choose to perform a single beat from the strand and omit the remainder. For example, the event below can be performed as written or the second beat can be isolated and performed, or the first beat can be isolated and performed, etc.

In this example, recall your previous event. Select beaters which stand in stark contrast to the ones used in the recalled event. The dynamic environment of the event is similar (although slightly different) to the events of either performer ii or iii.

The Score - Legend 1 (cont.)

- Tempo Cycles







- When the event is initially activated, you may choose which tempo to use.
- For each subsequent activation, recall where you left of in the cycle and, moving clockwise, perform the event using the next tempo.

- Event Cycles ("E", "T", "A")

- The first time the letter is called, perform event (1), the second time, event (2), etc..
- For each subsequent activation, recall where you left off in the cycle and perform the next event. If you reach the final event, begin the cycle from event 1.
- If these events are coagulated, the FIRST event is used (indicated by "**")

- Reference & Difference

- A yellow diamond with a number denotes a degree of difference relative to an indicated referent.
 - "1" indicates a *high degree of similarity* relative to the referent
 - "4" indicates a *high degree of difference* relative to the referent
- The degree of difference applies to the "quality" of your current event which is extrapolated through observation and consideration of the referent's quality.
- The referent can be either (or both) of your fellow performers, or a the memory of a past event you yourself performed.
- A dashed line with an arrow: recall the quality of *your* previous event. Apply the degree of difference to the quality of this memory in order to construct the quality of the current event.
- A solid line pointing towards a roman numeral: observe the quality of the performer's (indicated by the numeral) current actions. Apply the degree of difference to the observed quality in order to construct the quality of your current event.
- "Quality" refers to the density, phrase length, rhythmic characteristic (periodic vs. irregular), amount of silence, number of instruments used, type of instruments used, type of beaters used, dynamic range, and types of vocal events used.
- In other words, the score designates raw materials to be used in performance. Quality informs you *how* to use these materials. Below, an example of each degree of difference is applied to a referent:

| REFERENT |  maintain overall character of referent but with subtle differences |  maintain overall character of referent but with noticeable, yet not jarring, differences |  overall character of referent is destroyed but a subtle link is maintained |  complete destruction of referent's character; the complete opposite of the referent |
|--|---|--|---|--|
| - Three instruments; - Metal sounds; - Wire brushes; - Dynamic range: ppp-p; - Short phrases; - Occasional silences; - Irregular rhythms | - Three instruments; - Metal sounds; - Wire brushes; - Dynamic range: pp; - Slightly longer phrases; - Occasional silences; - Irregular rhythms | - Two instruments; - Metal sounds; - 1 wire brush/1 knitting needle; - Dynamic range: pp-mf; - 50/50 mix of short and long phrases; - Occasional silences; - Irregular rhythms | - 5 instruments; - Mainly wood sounds, some metal; - Hard mallets - Dynamic range: ppp-fff; - Long phrases; - Occasional silences; - Irregular rhythms | - 6 instruments; - Any sounds (no metal sounds) - Hard mallets - Dynamic range: mf-fff; - Long phrases; - No silences; - Periodic rhythms |

- Gaze & Posture

- Some events of LEGEND 1 will instruct you to orient your gaze (always relative to the SOURCE) and/or assume physical postures (by mimicking stick figures)
- Once assumed, hold the posture and/or gaze until the next SOURCE/LEGEND connection is made.
- In some cases, the posture may include an action which is to be looped. Observe the stipulation above.

- Translation Tasks



- When activated outside of coagulation: observe the durational information written in the event.
- When activated within a coagulation: the task remains valid until the coagulation ends. Ignore the durational information of the event (see pg. x for an example).

The Score - Legend 2

- Every time LEGEND 2 is designated in the source the following MUST occur:

- (1) Once the subscript "2" is noticed, begin the stopwatch (which is always hanging around your neck)
(N.B. *the stopwatch needs to be started BEFORE you begin any deciphering work. It is advised that the subscript be the first thing considered.*)
 - (2) Let the stopwatch run as you work through any skewing, aesthetic obstacles, etc.
 - (3) When you locate the event to be performed, stop the stopwatch (the event is not performed yet).
 - (4) Round the value displayed on the stopwatch to the nearest integer. This number becomes "n"
 - (5) Plug **n** into the equation paired with the event to determine the event's duration.
 - Examples:
 - Simple equations:
- $2n$: if **n** is 4, the event lasts 8"
 - Complex equations: $(n \geq 10) \supset (n)$
 $(n < 10) \supset (2n + 2)$
 - Translates as: "IF **n** is greater than or equal to 10" THEN the event's duration is **n** seconds. IF **n** is less than 10" THEN the duration is $2n + 2$."
 - (6) Perform the event.
- (Sometimes, **n** will not be required by the event. If this occurs, ignore **n** and use the duration indicated by the event.)

Performance Notes/Notation - Full Trio

- "FOLDING" (Impossible, absurd, scenes)

- You will be presented with a list of tasks or activities. Attempt to perform all the activities simultaneously. Consider the following: in the COVID era, boundaries have become fuzzy. Our homes are no longer just our homes. They are simultaneously offices, gyms, classrooms, meditation rooms, libraries, etc. Spaces now need to multi-task, concurrently assume multiple identities and purposes. Areas which were once disparate and clearly defined have been folded into a single point. Imagine the notated activities are folded into you (a single body). You may need to shift rapidly between events to simulate simultaneity. The tasks become entangled and interpenetrate one another when this occurs. These are scenes of absurdity and embrace failure. In preparation, experiment with different pathways through the material. Rules:
 - Gather the items required for the scene.
 - Begin with the items in **BOLD CAPITAL**. Items linked by a bracket begin together.
 - Superimpose the remaining tasks.
 - When the underlined task is completed the event is over.
 - If you any action causes pain, stop. However, work to remain steadfast in spite of discomfort or awkwardness.


Attempt to perform the following events *simultaneously*
(See "FOLDING" in perf. instructions)

RING SMALL BELL ABOVE HEAD

INFLATE BALLOON


Brush teeth

Hum this tune (loop if needed):



Quick feet

Unfold a large tourist map



Performance Notes/Notation - Full Trio (cont.)

- Vocal Improvisation Prompts

- For some vocal events, an event will reference a prompt/texture. These prompts communicate a pool of available sounds for improvisation. How these sounds are used depends on the current "quality" (see above) observed through consideration of the indicated referents. These prompts are not rigid. They are jumping-off-points.

- SHIVER

- Lips generally pursed together quite tensely, many forces focused upon a single, unstable point. Breath stream is choppy/iterative, constantly cut-off. Frequently changing the shape of the oral cavity to color the air. Generally soft, short phrases of varying density. Occasionally the air stream turns into a whistle. Fleshy elements: cheek manipulation, mouth/tongue sounds, clicks, pops, and/or light body percussion.

- AIR

- Huge dynamic range (from unvoiced lip movement to ragged yops). Constant stream of air sounds, exhalation and inhalation. Experimenting with aperture of mouth, where the air is placed in the mouth (holding it in the cheeks like a squirrel, etc.). Very envelopes (smooth transitions, sudden jumps, etc.). Addition of quick speech fragments using any text encountered in the performance thus far. Constant action with the face (violent cheek manipulation, finger/lip vibrato, covering the mouth with the flats of the fingers and improvising with removing/trilling fingers, percussion sounds by flicking the forehead or tossing the hair, etc.).

- THROAT

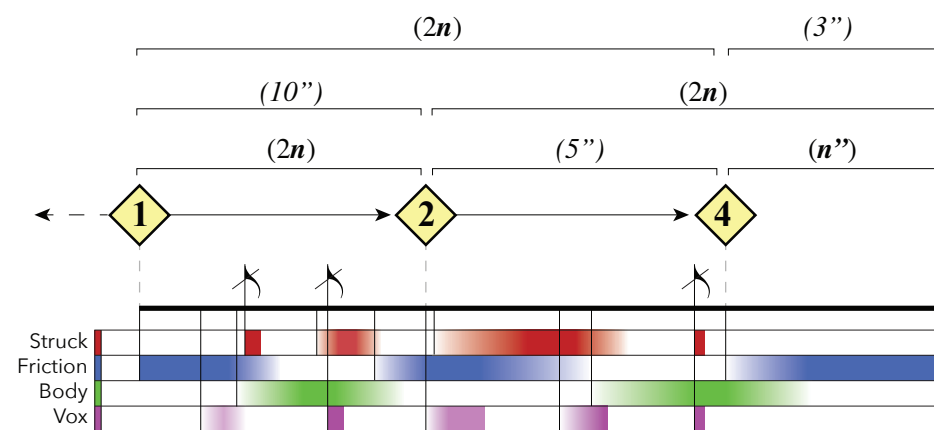
- All unvoiced. Articulations can only take place in the throat (speaking text at the back of your mouth, swallowing, growl, grunt, gurgle, gargle, ahem, etc.) and tongue (moving, flicking, flailing, swishing, flopping).

- The ingressive "m" multiphonic (see recording)

- A high pitch performed with inhalation. As dynamic is increased, a harsh, dirty multiphonic results.

- Other vocal events are indicated by a triangular note head and a single line staff (middle line = middle range, above = high pitch, below = low pitch)

- Improvisation Notation



Red = **Struck sounds** [any sounds involving iterative/discontinuous contact with the instrument(s): strikes, taps, flicks, fast scrapes, fast circles, ricochet, etc.]

Blue = **Friction sounds** [any sounds involving continued contact with the instrument(s): scraping, rubbing, scratching, circular motion, bowing, shaking, etc.]

Green = **Using the body** [e.g., cheek manipulation, body percussion, covering your mouth with your hand, finger snapping, clapping, stomping, rubbing hands together, rubbing palms against clothing, etc.]

Purple = **Using the voice** [e.g., air sounds, sustained pitches, text events, improvising with the SHIVER/AIR/THROAT textures, tunes, whistles, scatting, breaking 4th wall etc.]

Orange = **Timpano pedal** [Performer 1 Only] Indicates that the pedal of the timpano is available for improvisation.

- Some events use a color-coded notation to guide improvisation. Each color stream represents the techniques available to you, how long they last, and how prominent they are within the overall texture.

- Onset and termination points of the color-coded material are indicated graphically.

- You may only improvise using the active techniques [i.e. when the color is present, you may improvise with its associated techniques, if it is absent you may not use those techniques]

*** N.B. a color-stream presented in a visually unbroken line does not necessarily mean that the events must be continuous! It simply means these events are available for use if you should so choose. The continued presence of a color-stream does not necessitate a continuous stream of sound ***

- The shading of the color reflects its grounding within the overall texture; if the color is more transparent, the material is used less frequently and relegated to the background, if the color is solid, these events occur most frequently and are foregrounded; transitions between these states can and do occur. [For context, the colors above in the instructions are shown at 100% opacity]

- Events attached to grace note stems indicate a brief intrusion of the linked material.

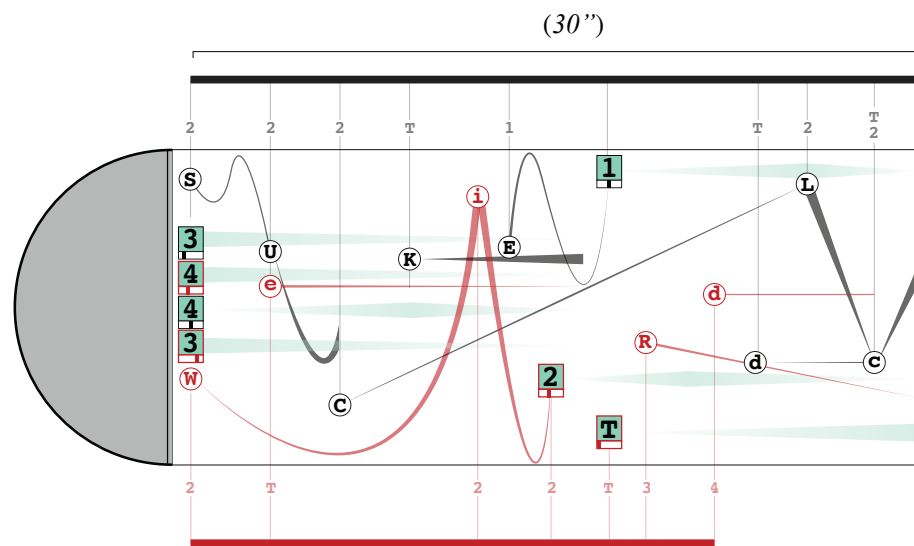
- The same degree of difference notation described earlier is used. In these cases, the first degree encountered references either a previous self-event or a current performer. The subsequent degrees refer to the improvisation you are currently doing. The color streams suggest WHAT materials can be used and when. The yellow diamonds/degrees of difference suggest HOW these materials can be used.

- Arrows between degrees of difference indicate a change in the texture.

- A degree of difference with an accent indicates a sudden shift in texture.

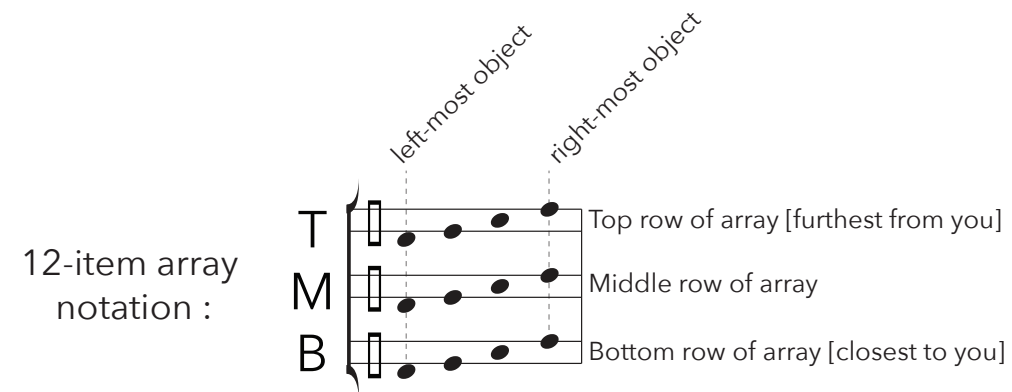
- In some cases (as seen above), there will be multiple possible duration proportions. You may pick which one to use.

Performance Notes/Notation - Performer 1

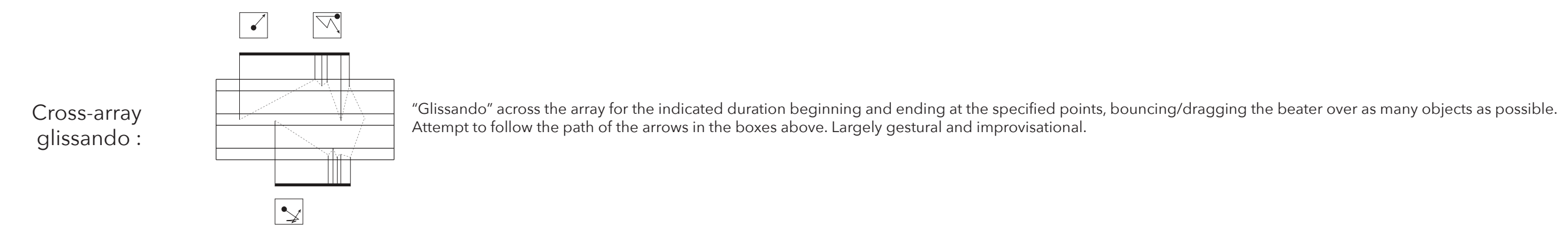


- Information in black = right hand; information in red = left hand.
- The staff represents the Y-axis of the timpano surface.
- Each finger has the potential to function independently. The finger in use is indicated by a numeral (1-4) or the letter "T" for thumb. When two numerals are presented, both of the notated fingers are tracing the attached letter.
- The actions presented in this notation are tracings of the letter shown onto the surface of the timpano. Each finger will simultaneously trace different letters, at different paces, and in different locations on the surface. Some of these information streams are paradoxical. This contradiction (generally resulting in odd hand contortions, sudden flicking of finger joints, etc.) is desired.
- The letters are to be traced while moving the tracing finger across the surface as indicated by the line extending from the letter.
- Events in green indicate that a finger is static, remaining fixed to a single location for the duration of the green line. The rectangular notch on these markings indicate the x-axis positioning of the finger. The x-axis information of the other fingers is determined by the amount and position of static digits.
- Thickness of lines represent the pressure the finger is exerting on the surface. Thicker line = greater amount of pressure.

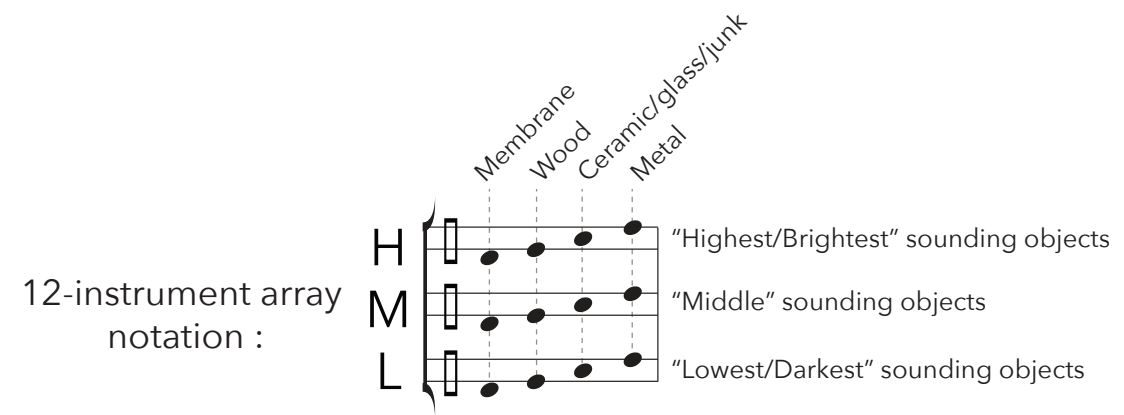
Performance Notes/Notation - Performer 2



- = Horizontal surface scrape: scraping the beater in use side-to-side on the surface. Always irregular speeding and slowing of scrape rate. Freely change the width and/or location of the scrape.
- = Circular motion: performing repeating circular motion on the surface or object. Vary size and rate of circle.
- = Hand Tremble: holding the beater in a fixed point. Changing the angle of the beater and performing, small, quick hand tremor events. Like delicate nervous shaking or shivering.
- = Circular scrape: quick circular scrape
- = Bounce/Ricochet
- = Lip buzz/Horse sound



Performance Notes/Notation - Performer 3



- See Performer 2 notes for articulation information
- See Performer 1 notes for additional information
- [P!] plosive lip pop

Coagulation Example (Events from performer II's 1st legend are used)

Source material: "Given"

"G"

The task associated with "G" remains in effect until the event associated with "N" is completed

G

Using your **VOICE**; translate/mimic the instrumental sounds of performer(s) I and/or III. Attempt to come as close as possible to the original sounds.

"I"

"G" remains in effect;
The event at "I" is activated and looped until the event at "E" is completed

I

"V"

"G" remains in effect;
"I" is looped;
The task associated with "V" is activated and remains in effect until the event associated with "N" is completed

V

IF...
you hear a loud short tone in any of the other performer's parts
THEN...
respond by humming long quiet tone lasting a single breath

"e"

"G" remains in effect;
"I" is looped;
"V" remains in effect;
The event at "E" is performed once;
When "E" is finished, "I" stops.

E

"n"

"G" remains in effect;
"V" remains in effect;
The event at "N" is performed once;
When "N" is finished, "G" and "V" stop.

N

E

knitting needles
(use only instruments in top row of array)

N

(CHOOSE ANY SINGLE INSTRUMENT)

Additional Notes

- Duration
 - The duration for this work is flexible.
 - All notated events will not be performed in every performance, some will be omitted based on the contents of the source. Likewise, some instruments may be unused.
 - A duration can be imposed to facilitate programming or the source can be performed until it is completed. This duration is facilitated by the audio track.

- Audio Track
 - For this performance (where there is a 10' cap) the audio track heard through your headphones will play a bell sound when time has elapsed. You do not need to keep track of performance time externally.
 - When the track signals it has ended, you may finish the current event you are on and stop.
 - Alternatively, you may decide to keep going and arrive at a "natural" conclusion.
 - For reference, the following text is heard on the track:
 - 1) "it says it needs a special character"
 - 2) "what about you, any ideas?"
 - 3) "remember the little boy who was on the news a while back for riding across the border in the luggage area of a charter bus? but then they found out his parents tricked him into doing it just so they could get on TV? that's not the end of it. the boy was a carrier for some tropical disease. so while he was down there in the hold crying and snorting all over other people's luggage, he was getting germs all over the place. people died. they've shut down the border and still can't find him."

- Filming
 - It is preferred that performances of this piece be filmed.

- Physical Score
 - Each page of the legends needs to be printed on 11x17 paper. Ideally, 2 pages can be affixed to a larger cardboard/construction paper background which will allow both pages to securely fit on a single music stand.
 - The pages of the legends are to be distributed randomly. It is not necessary for the respective pages of LEGEND 1 and 2 to be grouped together in space, they may be freely intermingled.
 - Each music stand needs to be a different height and angle relative to the performer. As seen in the sample layout, the music stands encircle the performer.
 - The SOURCE is printed on 8.5x11 paper or can be used on an iPad. It should be placed on the music stand nearest to the performer's main instruments.

- Text
 - All text is written by Patrick Milian. Used with permission of the author.

- Instrumentation
 - The composer can provide any instrument(s) needed.
 - The composer will provide physical copies of the materials.
 - Contact: ryan@ryancarraher.com

- Index of Score Materials
 - Performer I
 - Legend 1 [3 pages]
 - Rehearsal Legend 2 [4 pages]
 - Rehearsal Source [1 page]

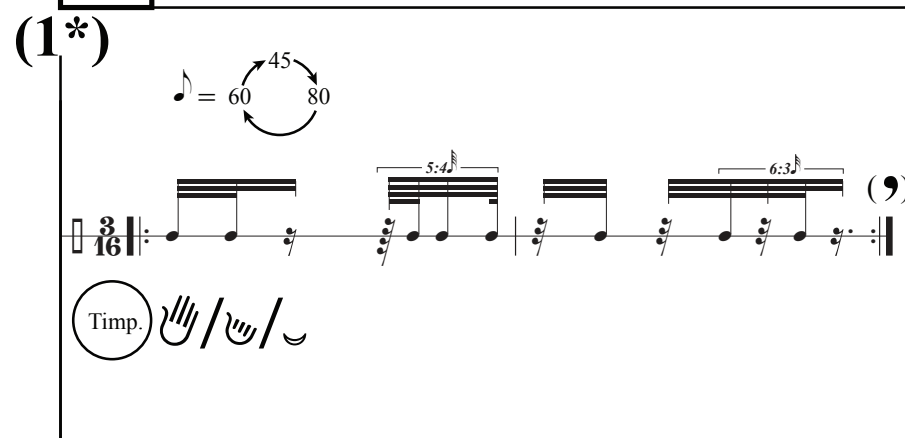
 - Performer II
 - Legend 1 [3 pages]
 - Rehearsal Legend 2 [5 pages]
 - Rehearsal Source [1 page]


 - Performer III
 - Legend 1 [3 pages]
 - Rehearsal Legend 2 [5 pages]
 - Rehearsal Source [1 page]

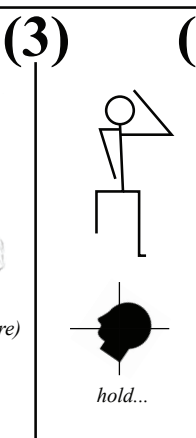
Performer | Materials


LEGEND 1

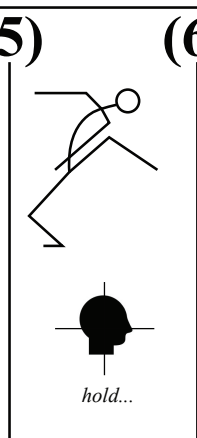
E


(1*) 

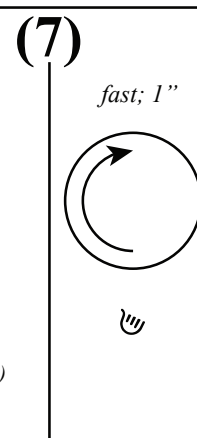
(2) 
(mimic face of figure) hold...

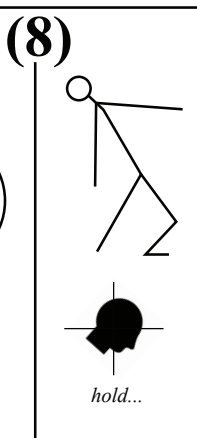
(3) 
hold...

(4) 
intense shivering (≤ 2") hold...

(5) 
hold...

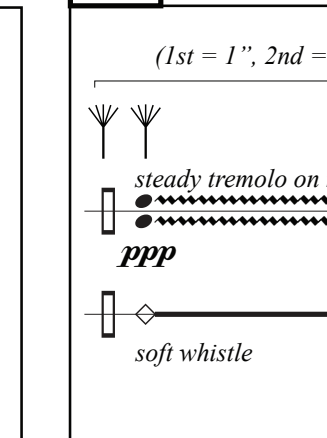
(6) 
(mimic face of figure) LOOP... hold...

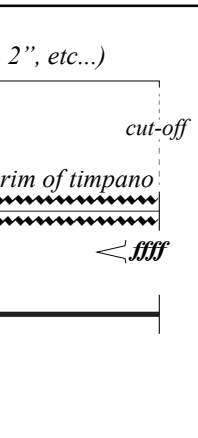
(7) 
fast; 1" hold...

(8) 
hold...

O

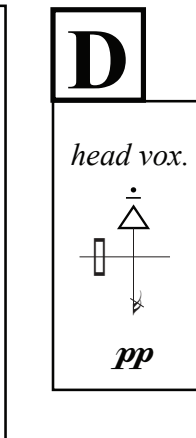
(1st = 1", 2nd = 2", etc...)


steady tremolo on rim of timpano
ppp < fff

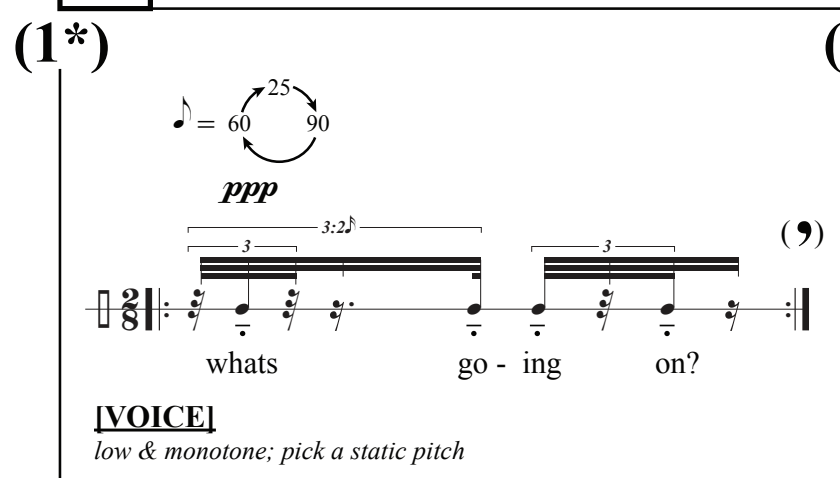

soft whistle

D

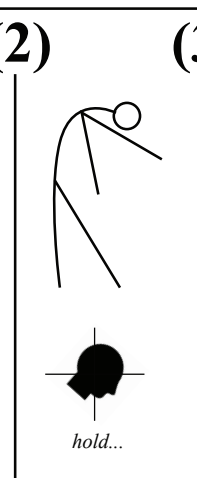
head vox.

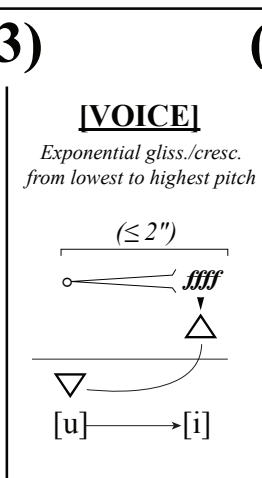

pp

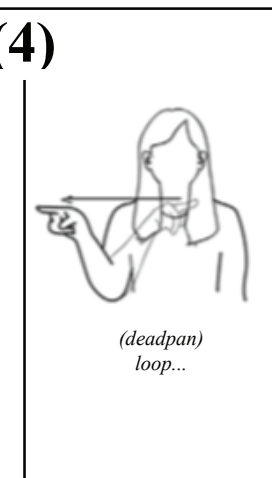
T

(1*) 

[VOICE]
Exponential gliss./cresc. from lowest to highest pitch

(2) 
hold...

(3) 
[u] → [i]

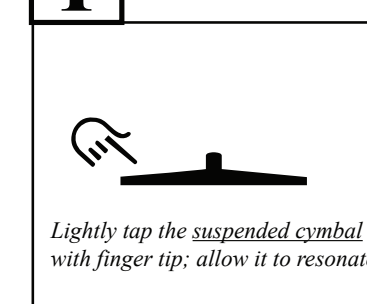
(4) 
(deadpan) loop...

A

[For each activation, speak 1 line of the text, 1 **word** at a time. Use a lifeless monotone. As each word is spoken, your body assumes vibrant, nearly flamboyant, over-the-top poses/tableaux. Each tableaux should highly contrast with the previous. Use full body. Hold pose until next word. Amount of time between words is free.

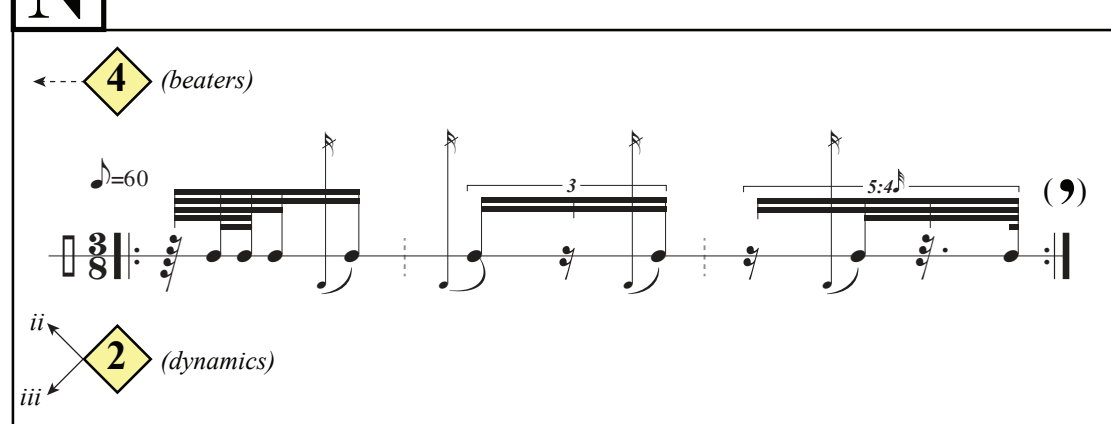
- Disclose your insecurities to your partners.
- As in, say out loud what they're saying to -
- themselves about the fragile bones under your face.
- Remember last year when we were all on those detox regiments?
- Wish you had never flushed out those heavy metals.

I


Lightly tap the suspended cymbal with finger tip; allow it to resonate

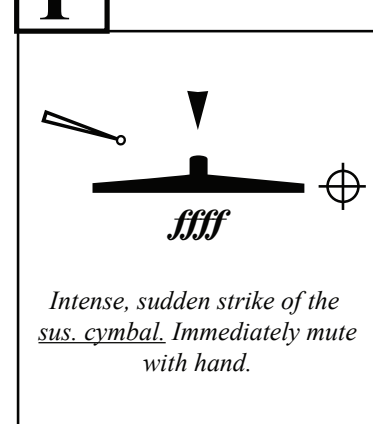
N

4 (beaters)



2 (dynamics)

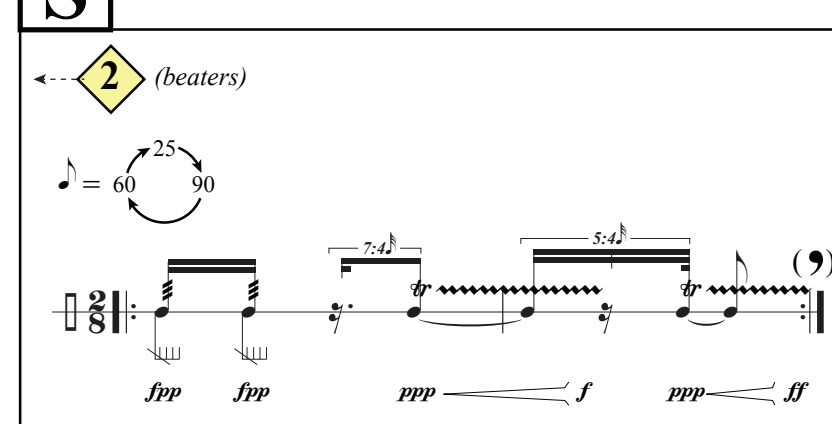
P


fff

Intense, sudden strike of the sus. cymbal. Immediately mute with hand.

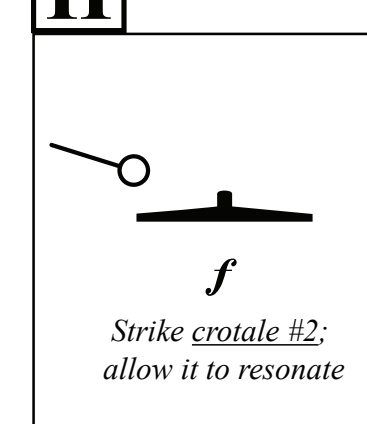
S

2 (beaters)



fpp fpp ppp f ppp ff

H


f

Strike crotale #2; allow it to resonate

LEGEND 1

R

(bending over timpano; lightly jiggle the pedal)
(1 as long as possible breath)

(chest percussion w/ fist)

[u]

f

M

f

Strike crotale #1;
allow it to resonate;
as you stike it, speak:

“people are talking”

as if you are trying to
hold back laughter

F

Sudden open mouth as wide as possible.
Speak the following text in a high head voice (single pitch).
Mouth remains wide open.
Normal speaking pace. Keep mouth open until next event begins.

*“something about alkalis that dissolve flesh
and create hundreds of tiny holes”*

G

(±10”)

Using your **VOICE**; translate/mimic the instrumental sounds of performer(s) II and/or III. Attempt to come as close as possible to the original sounds.

U

(18”)

[**SPEAK** the text below one syllable at a time. Each syllable lasts 1”. Normal speaking voice. Loop the physical action for the duration. Stare off into the distance, keeping the score in your periphery. Randomly insert 2 *fff* foot stomps]

“Someone told me the soil is too toxic to even walk barefoot on.”

Y

(15”)

Voice: improv with “**AIR**” texture (see notes)
Suddenly interrupt the improv with moments of shouting text paired with frantic jazz hands.
Immediately return to “**AIR**” as if nothing has happened.

Text 1: *“I thought we had agreed not to disclose those events”*
Text 2: *“reports were never filed but things have leaked”*
Text 3: *“is it too late for damage control?”*

C

hold...

J

IF...
you hear a quiet long tone

THEN...
respond with a sudden short & loud event

W

(15”)

Voice: improv with the “**SHIVER**” texture (see notes)
Turn back to audience. Right hand out to one side, periodic finger snaps (uptempo swing; completley independent from voice events). Left hand rapidly raises vocal filtration objects to mouth. Do not spend more than 2” with a single object.

Q

Both hands take either bells or windchimes;
Softly hum a tone;
Slowly form the depicted posture;
Keep tone as pure as possible.

Event ends when the tone can no longer be sustained
OR if balance is lost.

L

(1st = 2”, 2nd = 4”, etc...)

Quick burst of crunching the bow against the styrofoam while sliding/slamming the styrofoam on the timpano and doing low nonsense mumbling under the breath.
Loud.

LEGEND 1

B

(±10")



Using your **BODY**: translate/embody the vocal events of performer II.
Attempt to translate the density/range/punctuation of the events.
If they are speaking a text, you may latch on to subjects/objects within the text in charades-like moments.

Using your **VOICE**: talk through your process.
Describe what you hear and how you are choosing to embody these sounds in real time.

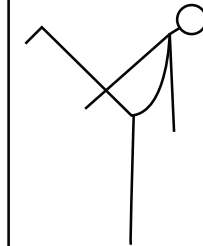
K



Both hands take either bells or windchimes;
Softly hum a tone;
Slowly form the depicted posture;
Keep tone as pure as possible.

Event ends when the tone can no longer be sustained
OR if balance is lost.

X



Both hands take either bells or windchimes;
Softly hum a tone;
Slowly form the depicted posture;
Keep tone as pure as possible.

Event ends when the tone can no longer be sustained
OR if balance is lost.

V



Observe performer III (if they are not currently sounding, WAIT until they are).
Listen to their events. Isolate a single, short event and perform it using your instruments and/or voice. [If 30" elapses and you've observed no event, end this event, move on]

Z

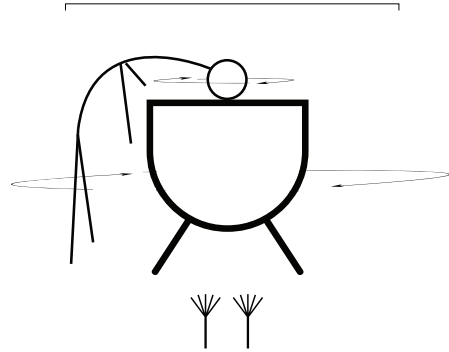


Observe performer II (if they are not currently sounding, WAIT until they are).
Listen to their events. Isolate a single, short event and perform it using your instruments and/or voice. [If 30" elapses and you've observed no event, end this event, move on]

LEGEND 2

X

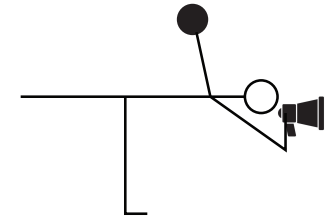
$(n \geq 10'') \supset (n + 5)$
 $(n < 10'') \supset (2n + 3)$



Head laid on timpano. A circular abaca placemat is placed between the head and timpano skin (used as a rotation point);
Micro-tremors and readjustment of angle/pressure of the head (should result in the crunching of the placemat's fibers);
Hold kazoo in mouth, soft vocal hums centering around a single pitch, not constant pitch, sometimes just air or taking a break from pitch, (lazy use of the kazoo);
Shuffle around the timpani in a circle; move the left leg (keeping right leg fixed); stiffly drag right leg to feet together, repeat until you end up where you began;
A full circle must be made in the allotted time.
Hands have brushes doing smooth, relaxed, jazz air drumming with a few (2-3) violent insertions of brief metal-style drum soloing. Brush contact w/ air should be heard.

A

Attempt to perform the following events *simultaneously* (See "FOLDING" in perf. instructions)



["SHIVER"/"AIR" Improv. Into MEGAPHONE;
BALANCE ON ONE LEG (upper body perpendicular to floor);
Other hand, Ungraceful, stiff (rigor-mortis-like) movements with pom-pom;
Other leg, leg circles (12x);
Scat singing (not into megaphone)

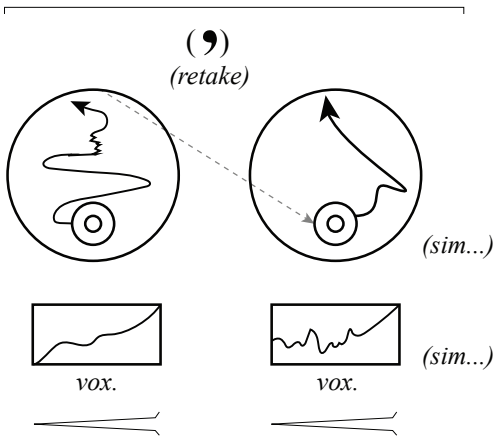
M

$(n \geq 10'') \supset (n - 2)$
 $(n < 10'') \supset n$

Bow styrofoam.
Soft chirping.

O

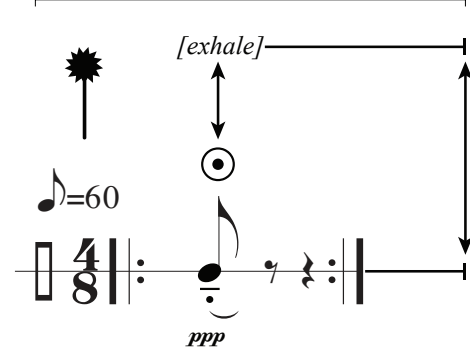
$(n \geq 10'') \supset (n)$
 $(n < 10'') \supset (2n + 4)$



Hold jing cymbal against the timpano surface.
Perform a buzzy vocal glissando through the cymbal's hole.
Simultaneously, move the cymbal across the surface in rhythmic unison with the glissando. (As if you were throwing your body over the timpano)
Performing "quick feet" while this occurs.
At one point, break and suddenly crouch behind the timpano.
Use both index fingers to perform a soft tremolo on the rim. The fingers should be the only thing visible.
Sudden reappear and continue the glissandos.
Experiment with the length of time it takes to "retake" the cymbal from the far end of the timpano.

T

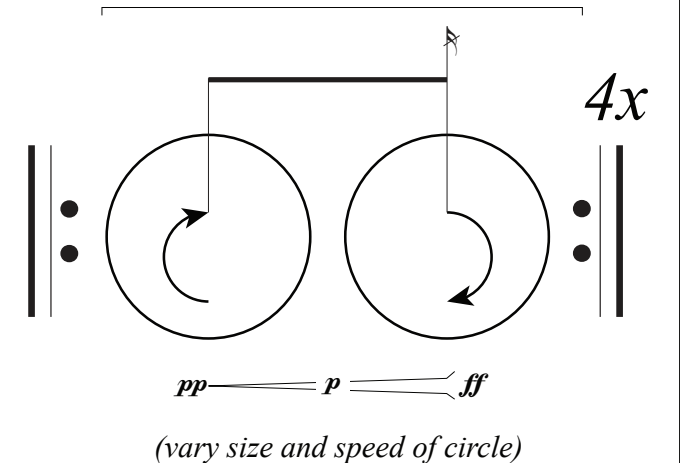
(length of exhale)



[soft, resonate, center hits on timpano;
yarn mallet; softly exhale through mouth
for as long as possible]

E

(freely spaced within n)



W

(n)

Repeat (reattack and/or sing) a single sound and/or pitch (**pp**).
Freely speeding and slowing. Lasts for **n**".

C

(length of vocal event)



Bow wine glass, sustain tone;
simultaneously perform a soft,
gross, vocal fry;
hold vocal fry for as long as possible;
even ends when you run out of breath.

G

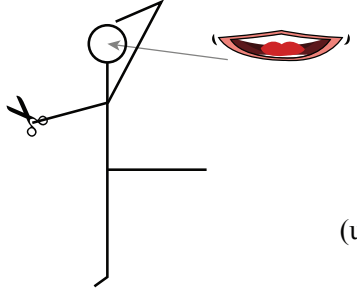
$(n \geq 10'') \supset (n - 4)$
 $(n < 10'') \supset (n + 2)$

Wild frantic improv on timpano surface.
Use any part of the hands or beaters you desire.
Attempt to overshadow and consume the sounds of your fellow performers.

LEGEND 2


I

(length of the vocal event)



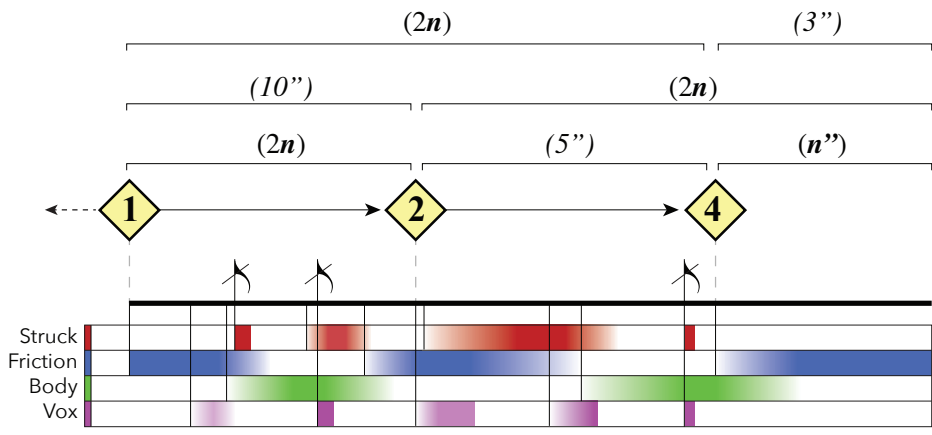
Stand with left leg extended to the left & left arm bent with hand touching head. Ingressive “m” multiphonic with mouth formed into a strange smile; intermittent “yes” nods of the head (irregular speed); left hand’s finger tips crunch, rub, tussle the hair with great pressure... ..with the occasional (brief) extension to an enthusiastic wave; right hand violently snipping scissors (irregular speed).

When finished...cheerfully sing this tune for ca. 2” and **abruptly stop**:



(up-swing)


D



Struck
Friction
Body
Vox

K

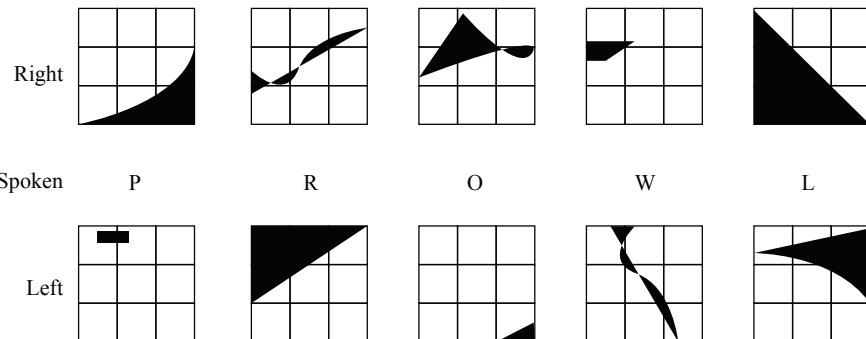
$(n \geq 10”) \supset (n - 4)$
 $(n < 10”) \supset (n + 2)$



Using your **VOICE**; translate/mimic the instrumental sounds of performer(s) II and/or III. Attempt to come as close as possible to the original sounds.
YOU CAN ONLY SOUND WHEN NO OTHER PERFORMER IS SOUNDING.

P

(5 events freely spaced during n”)



Right
Spoken P R O W L
Left

Speak the letter indicated. Trace a DIFFERENT letter with your right arm and another DIFFERENT letter with your left arm. Realize all 3 of these events at the same time (as you speak the letter, both arms trace different letters). Graphics show spacial containers in which the tracings take place. Vary distance from body.

Y

(2n) -OR- (n)

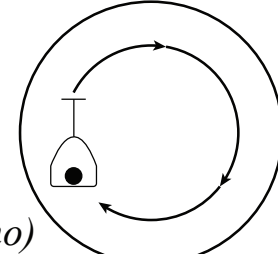
“they decided you don’t have to floss anymore. Turns out it does more damage than not.”

VOICE: speak the text one syllable at a time in regular/periodic onsets. You may freely change the tempo of the pulse. The severity and frequency of these changes is up to you. Each syllable is staccato and is performed at a different, random pitch (use whole range). Normal speaking dynamic throughout.

INSTRUMENTS: using the collection of small handheld objects/instruments/junk. Activate random objects (pick up, drop, shake, scrape, angle, stack, etc.) in short chaotic phrases. Manically explorative; in a rush to find a cure; like a child attempting to shove a rectangular block through a triangular opening. Generally quiet with jarring moments of intense violence. **Completely independent from the vocal events.**

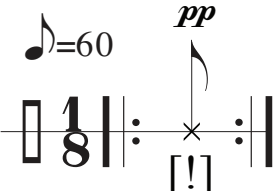
H

$(n \geq 10”) \supset (n)$
 $(n < 10”) \supset (2n + 2)$



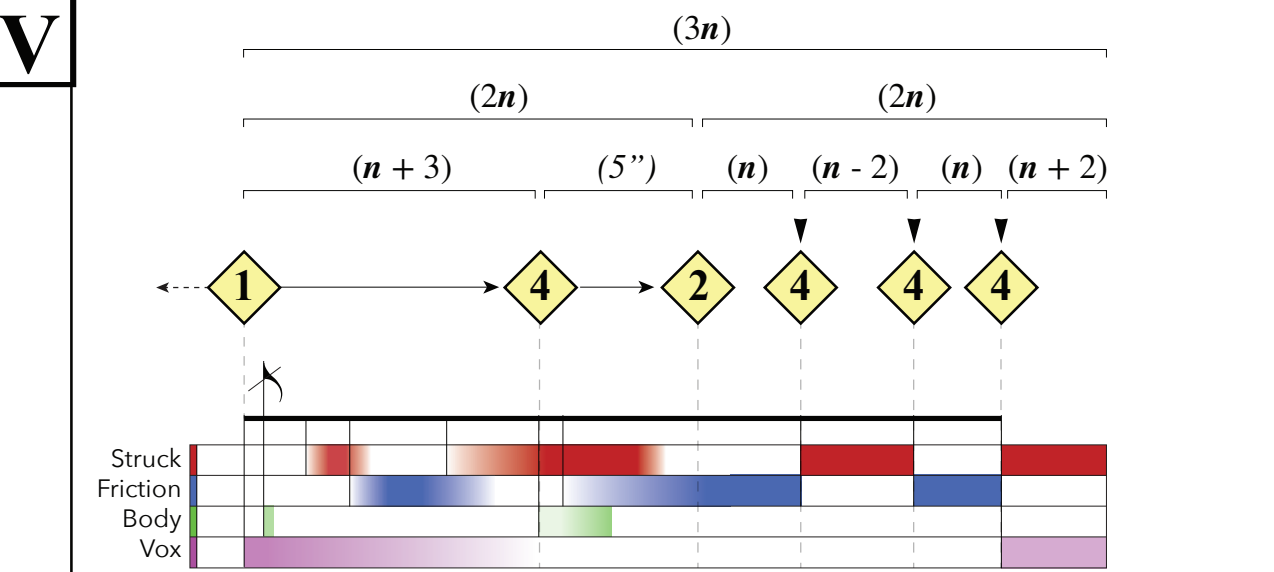
(timpano)

$\text{♩} = 60$ *pp*



(superball in wineglass; one continuous circle; evenly paced; quiet tongue clicks every 1”)

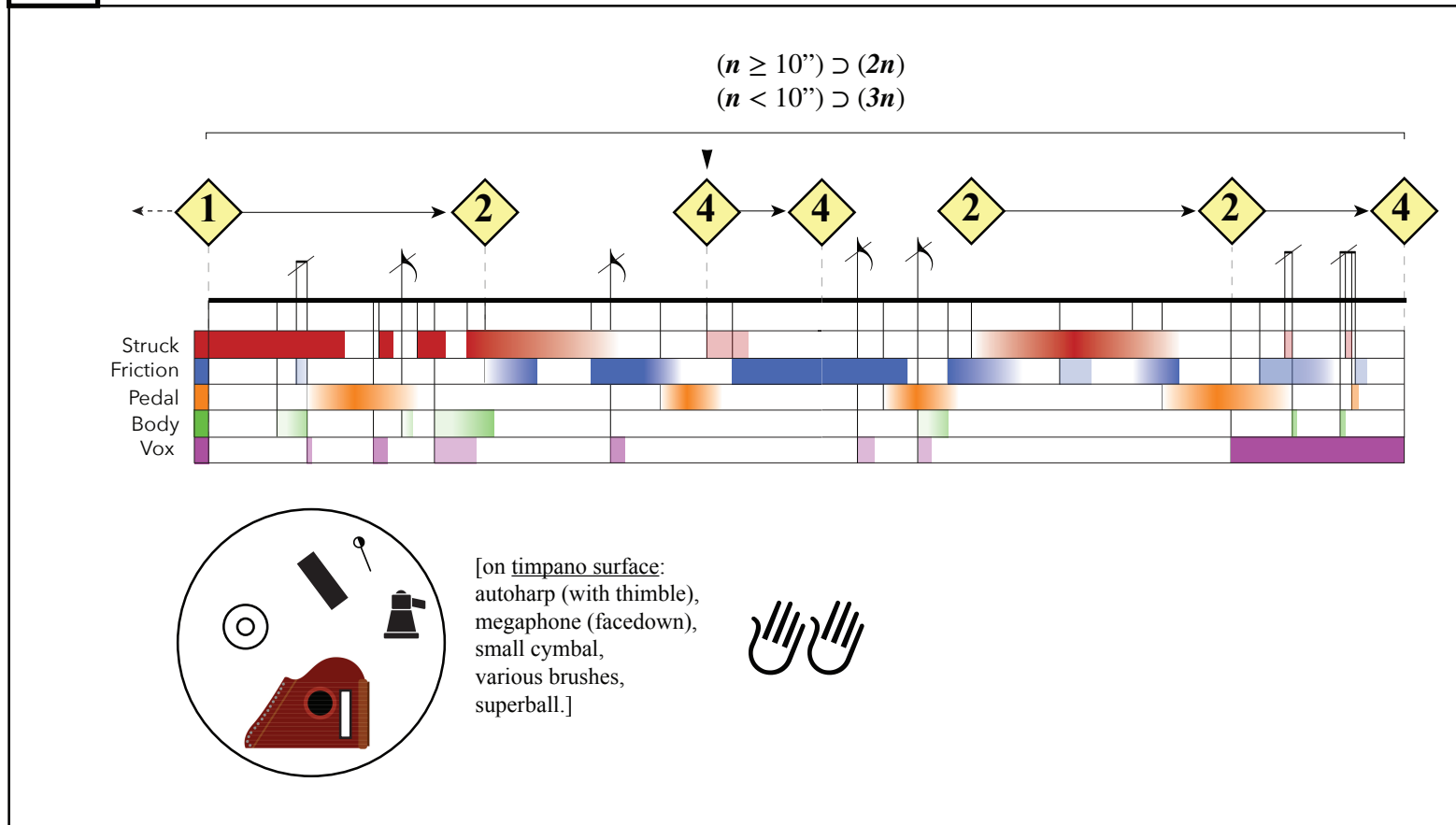
V



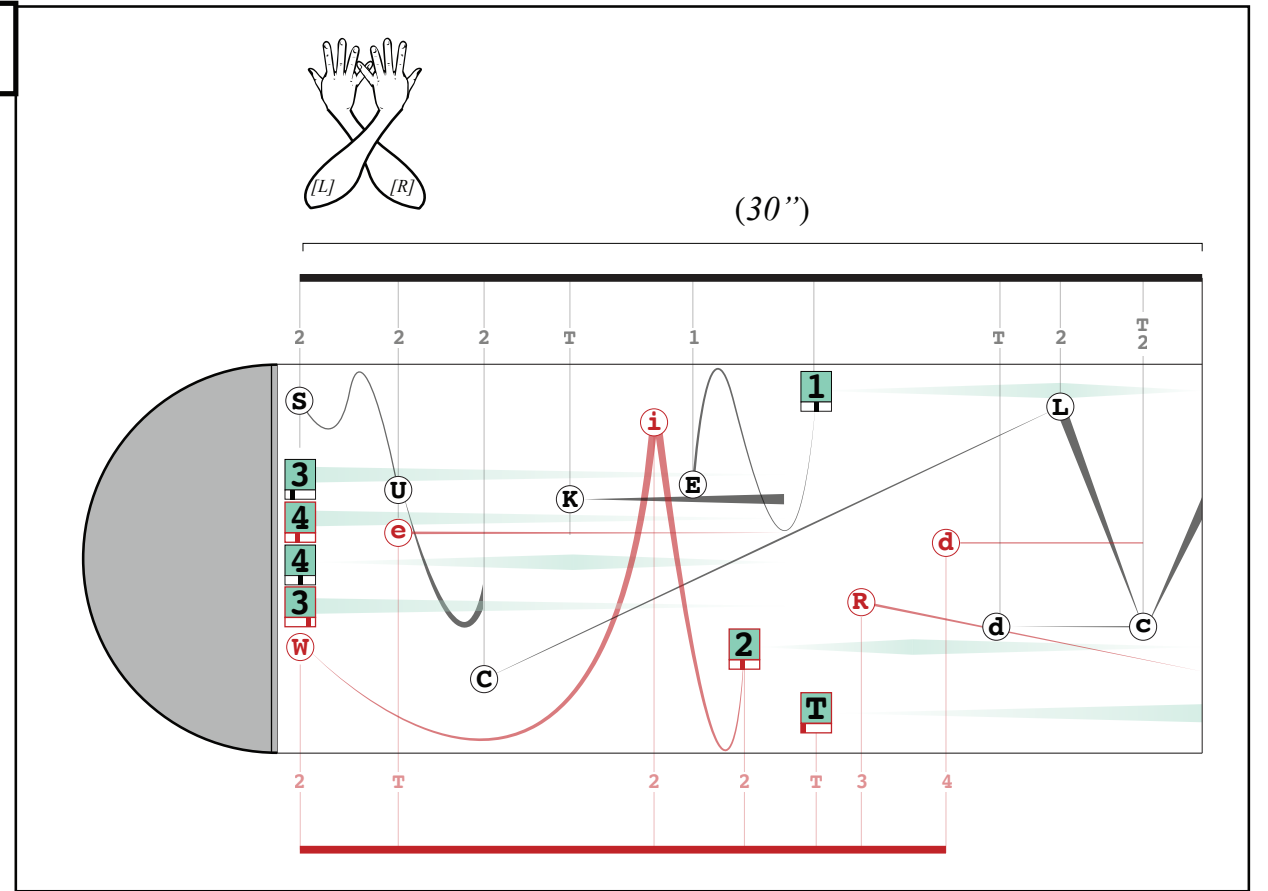
Struck
Friction
Body
Vox

LEGEND 2

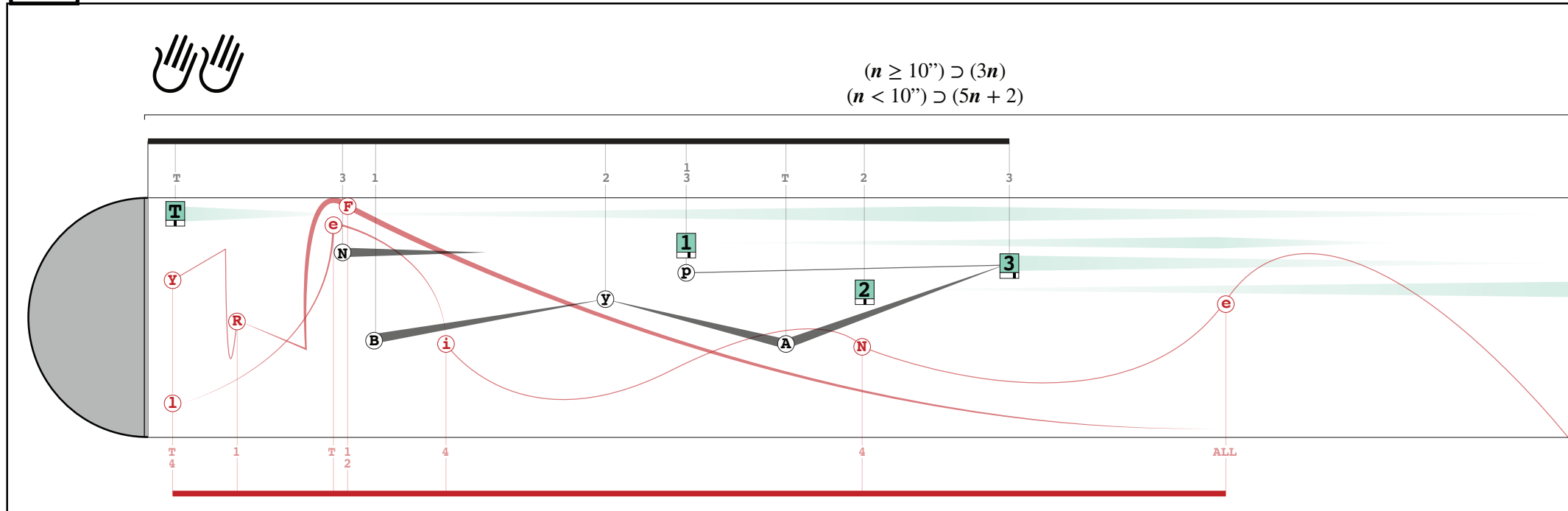
U



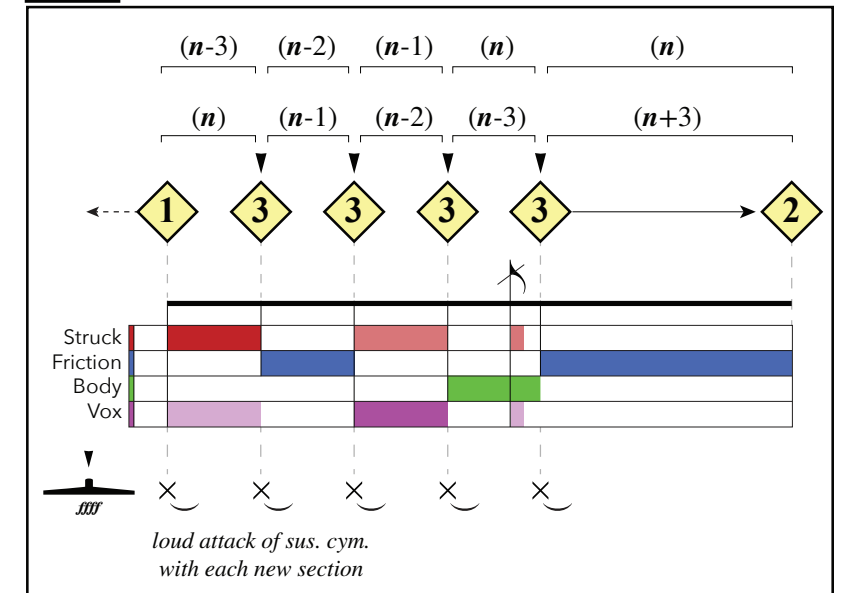
J



Z



F



LEGEND 2

N

(2n)

Improvise with the suspended cymbal. You are embarrassed by the existence of this cymbal. Attempt to fold your body over it to conceal it from the audience; as if you are trying to absorb the cymbal into your abdomen. Consider what parts of the body are in contact with the cymbal, how much of the cymbal is covered/visible, how the cymbal is angled, etc. Use thimble and a small brush to improvise. Occasionally speak:

“what about you any ideas?”

And include 1-2 sudden high pitch staccato whistles.

S

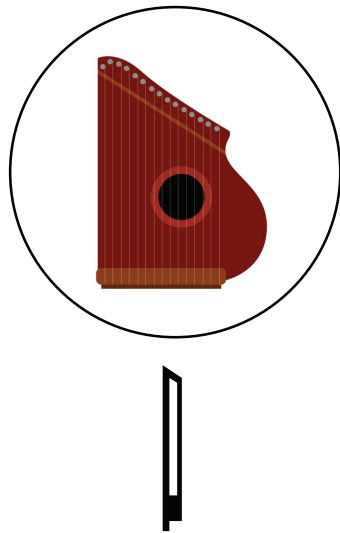
(23”)

“there was this story about the budget. 15% they say. There comes a point where you can rattle the cage all you want, but it’s empty. Just a speck of brain on the bars.”

VOICE: speak the text one syllable at a time in regular/periodic onsets. You may freely change the tempo of the pulse. The severity and frequency of these changes is up to you. Each syllable is staccato and is performed at a different, random pitch (use whole range). Normal speaking dynamic throughout.

INSTRUMENTS: using the collection of small handheld objects/instruments/junk. Activate random objects (pick up, drop, shake, scrape, angle, stack, etc.) in short chaotic phrases. Manically explorative; in a rush to find a cure; like a child attempting to shove a rectangle block through a triangular opening. Generally quiet with jarring moments of intense violence. Completely independent from the vocal events.

L



Using the detuned low (wound) strings of the autoharp placed on the timpano surface. Freely use pedal.

Left hand lifts and manipulates (*shakes, crosses, jiggles, slides, scrapes, pinches, bends, twists, etc.*) strings and violently allowing them to snap when released.

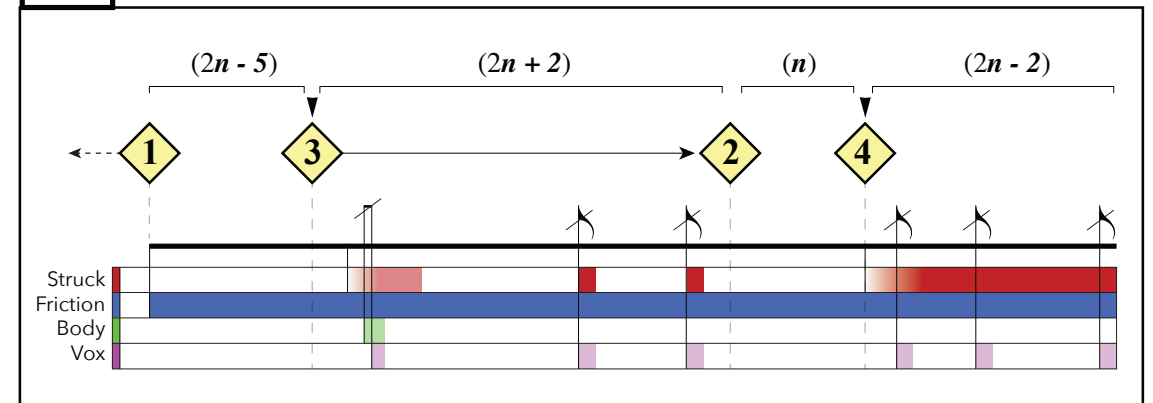
Right hand is freely bowing upon the lifted strings. Consider the density and grotesqueness of the sounds as you improvise.

Simultaneously recite the following text as if you were gossiping around the water cooler:

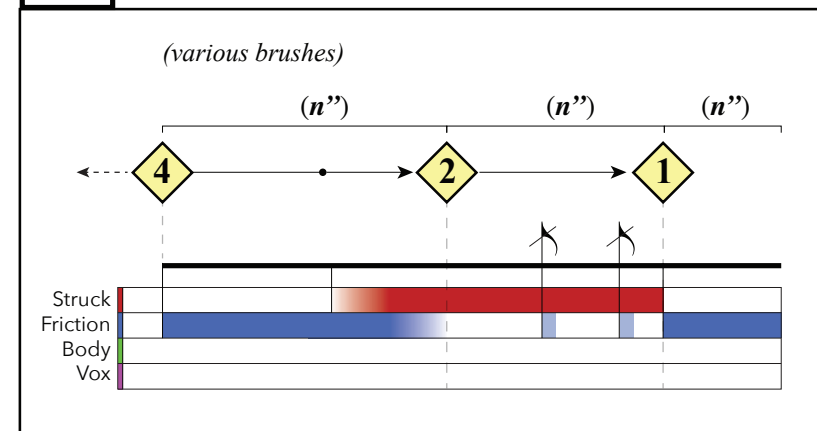
“I read that they locked down the school after that boy turned up. He had a huge pair of scissors in one hand and a fistful of yellow sand in the other. Last anyone had talked to him he had mentioned a dream. He was on a golf course following a pregnant women. His mother I guess. It ended when she gave birth to conjoined twins. They were breathing through each other’s mouth.”

free improv. No fixed duration. You may expand the fricatives of the text, add spaces in the text

Q



R



B

$(n \geq 10'') \supset (n - 5)$
 $(n < 10'') \supset (n - 2)$




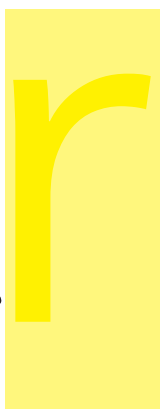
Right hand/arm: mimic/embody the INSTRUMENTAL events of **performer II**;
Left hand/arm: mimic/embody INSTRUMENTAL and/or CHOREOGRAPHIC events of **performer III**;
Voice: provide verbal commentary about your experience (describe what you see the performers doing, how you have chosen to embody what you see, how successful you feel the embodiment is, etc.); as if you are a researcher speaking your stress of consciousness observations into a handheld tape recorder.

PERFORMER I SOURCE [Rehearsal]

[abcdefghijklmnopqrstuvwxyz (reference only)]


 s^{-14}

 uc^{+2}
 e^{-2}_2
 p_{+1}
 C_2^{+20}
 $l^{-7} e^{-10} a^{+11} n$
 $b_{y^{-5}}$

$p^{-11} ar^{-1} a_2^{+12}$

 i^{-4}

 ic^{+5}
 w^{-10}


 m_2^{-3}

S^{-12}
 w^{-3}
 e
 i


r_2^{-3}
 d
 l_2^{-8}
 y_2^{-23}

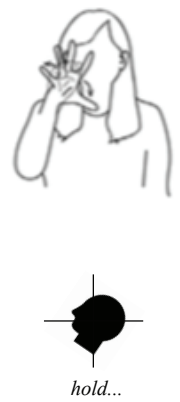
A_2
 N_2
 K_2
 G_2
 L_2
 R^{-8}
 e_2^{+20}
 f_2^{+10}
 $ined$
 i_2^{-1}

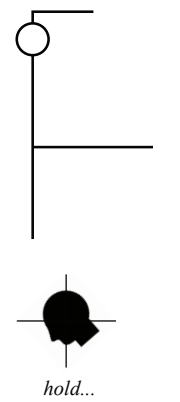
Performer II Materials


LEGEND 1

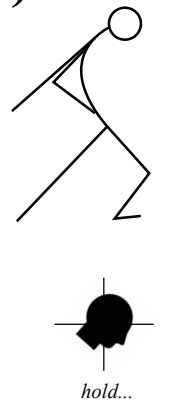
E

(1*)  *knitting needles*
(use only instruments in top row of array)


(2)  hold...

(3)  hold...

(4)  (mimic face of figure)
LOOP...

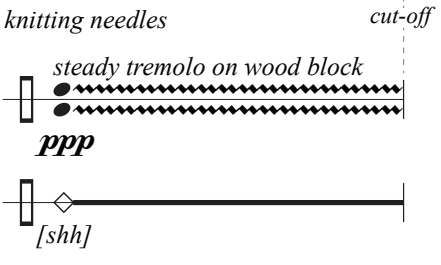
(5)  hold...

(6) *fast ($\leq 2''$) gestural burst of dense activity on the array; both hands*

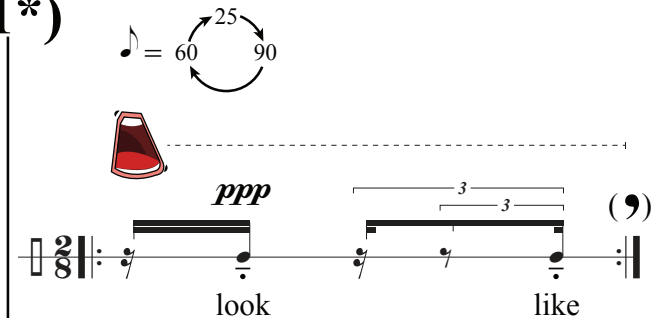
(7)  Pressing a button
LOOP...

O

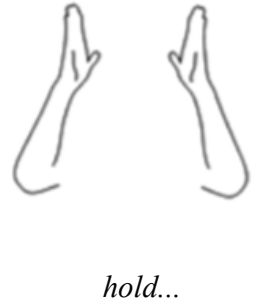
(1st = 1'', 2nd = 2'', etc...)

knitting needles  *cut-off*
steady tremolo on wood block
ppp
[shh]

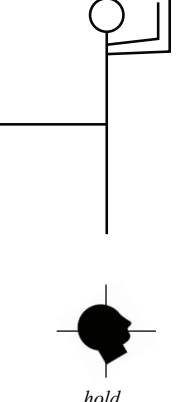
T


(1*)  **ppp**
look like

[VOICE]
low; "look" has slightly higher pitch; mouth wide open

(2)  hold...

(3) *fast ($\leq 2''$) gestural burst of dense activity on the array; both hands*

(4)  hold...

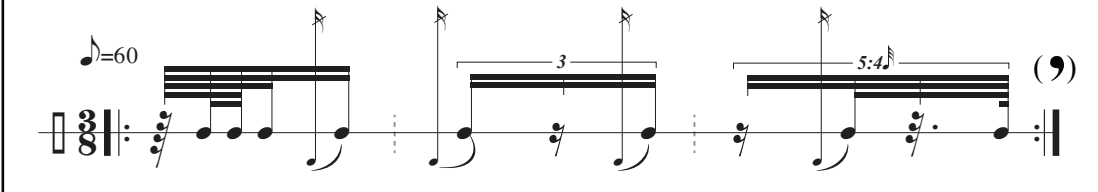
(5)  (mimic face of figure)
LOOP...

A

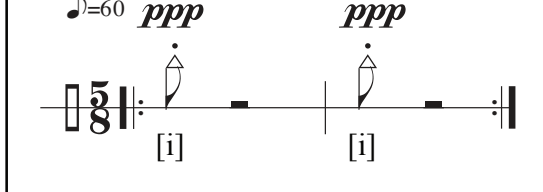
[For each activation, speak 1 line of the text, 1 **word** at a time. Use a lifeless monotone. As each word is spoken, your body assumes vibrant, nearly flamboyant, over-the-top poses/tableaux. Each tableaux should highly contrast with the previous. Use full body. Hold pose until next word. Amount of time between words is free.]

(1) *I'm violated*
(2) *There's some real ugliness out there*
(3) *Like my whole body is sweaty and tense now*
(4) *Almost like it was me they broke into*
(5) *Moment by moment there's no telling*
(6) *They can look in on us but we can't see them*
(7) *And that scares me the most*

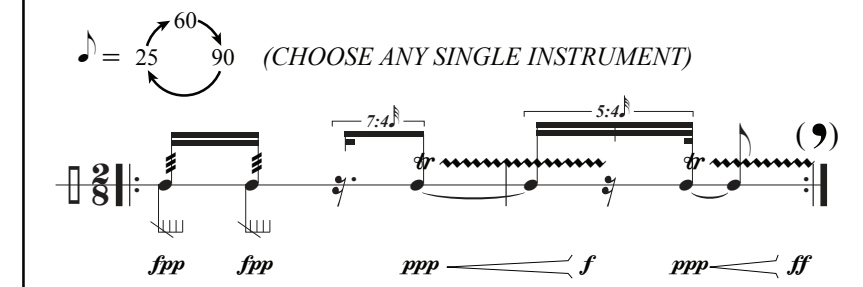
I



S



N

 (CHOOSE ANY SINGLE INSTRUMENT)

fpp *fpp* *ppp* *f* *ppp* *ff*

LEGEND 1

R

iii ← **3** (beaters and instruments...choose 3; voice constant glissando, in rhythmic unison with instruments)

♩=45

life-size ready-made blow-up-deep-fried

mp *ff*

D

♩ = $\frac{60}{45}$ $\frac{80}{60}$ (ONLY SOUNDS WHEN PERFORMER 3 IS SOUNDING)

has it been raining where you are?

iii ← **4** (dynamics)

L

iii ← **2** (number/type of instruments & beaters)

♩ = $\frac{90}{60}$ $\frac{20}{90}$ (ONLY SOUNDS WHEN PERFORMER 1 IS SOUNDING)

iii ← **4** (dynamics)

C

[Both measures MUST be performed. You can only perform WHEN NO OTHER PERFORMER IS SOUNDING. Play, stop when another performer begins (remembering where you left off), in the next gap, continue where you left off. The event ends when both measures have been performed.]

iii ← **4** (number/type of instruments; beaters)

♩=60

iii ← **1** (dynamics)

M

iii ← **1** (dynamics)

iii ← **4** (vocal character/inflection)

First activation, speak all 5 lines.
Second activation, speak lines 1-4, etc.

- (1) Congratulations!
- (2) You have been designated to participate.
- (3) Refer to the diagram for notes on how -
- (4) - you will lose as much fingernail as you are tall.
- (5) Is this right?

U

(≤ 2")

Exponential scrape on metal surface.

F

Suddenly jump as high as possible; land in a swaying, off-kilter slump. 3"

P

fast (≤ 2") gestural burst of dense activity on the array; both hands

G

(±10")

Using your **VOICE**; translate/mimic the instrumental sounds of performer(s) I and/or III. Attempt to come as close as possible to the original sounds.

K

Observe performer I (if they are not currently sounding, WAIT until they are). Listen to their events. Isolate a single, short event and perform it using your instruments and/or voice. [If 30" elapses and you've observed no event, end this event, move on]


J

Observe performer III (if they are not currently sounding, WAIT until they are). Listen to their events. Isolate a single, short event and perform it using your instruments and/or voice. [If 30" elapses and you've observed no event, end this event, move on]

LEGEND 1

B

(±10")



Using your **BODY**: translate/embody the vocal events of performer I.
Attempt to translate the density/range/punctuation of the events.
If they are speaking a text, you may latch on to subjects/objects within the text in charades-like moments.

Using your **VOICE**: talk through your process.
Describe what you hear and how you are choosing to embody these sounds in real time.

Q

IF...
you hear a short/loud event

THEN...
respond with a similar event immediately

Z

IF...
you hear a short/loud event

THEN...
respond with a metal scrape

Y

(1st = 1", 2nd = 2", etc...)

JAZZ HANDS
w/
DEADPAN FACE

V

IF...
you hear a loud short tone in any of the other performer's parts

THEN...
respond by humming long quiet tone lasting a single breath

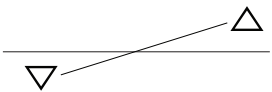
X

IF...
you hear a quiet long tone

THEN...
respond with a sudden short & loud event

W

(1 as long as possible breath)

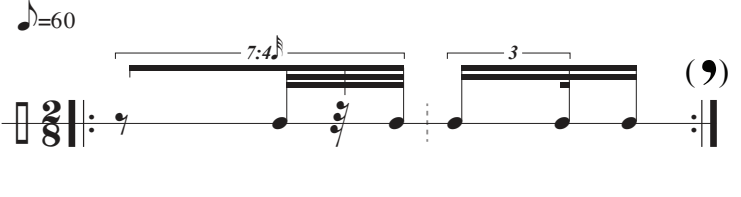


[u]
ppp

[VOICE]
Steady/gradual gliss. from lowest to highest pitch

H

♩=60



LEGEND 2

T

Tempo: ♩=60

Time Signature: 6/8

Parts: T, M, B

Performance notes: R: knit. L: Y

Dynamics: *fppp*, *mf*, *ppp*, *sff*, *l.v.*, *ppp*, *p*, *f*, *pp*, *p*, *fpp*, *ffff*

Other markings: (smooth...)

E

Tempo: ♩=60

Parts: T, M, B, Body, Vox.

Performance notes: [w/ knitting needles], [soft high-pitched, head voice punctuations; nearly chirp-like.]

Text: what do you do the prow - lers? a-bout

Other markings: (5"), (5"), (15"), (length of the inhalation), (etc.)

Hand tracing letters: (left) B, T, q; (right) F, O, r; Q, S, a

Dynamic: *pp*

Instruction: [continue "sh", wildly trace given letters with both arms while speaking (superimposing upon the "sh") the indicated letter softly]

Instruction: [random unvoiced plosive burst ends with sudden violent inhaled gasp ("In"); open mouth semi-wide ("ahh"); left hand IMMEDIATELY covers mouth; continue to inhale; improvise with moving the fingers, experimenting with how much air can escape; experiment with the intensity of the inhale, and the addition of diaphragm pulses or vocalizations; the right hand takes a superball and performs, lazy jete events, dragging across instruments.]

X

Tempo: ♩=40

Parts: T, M, B

Performance notes: soft vib. mallets.

Dynamics: *ppp*, *sfff*, *spps*, *sffz*, *sffz*, *sffz*, *sfff*

Other markings: 5:4, 6:4, 3:2, 5:4, 7:4, 5:4, 5:4, 100, 16, 5:4, 5:4, 100, 5:4

LEGEND 2

O

Attempt to perform the following events *simultaneously*
(See "FOLDING" in perf. instructions)



- HUCHED OVER, INTENSE WHISPERING-TO-SELF (index & thumb loop; turned to side);**
- ARM CIRCLES WITH OTHER HAND (vary size/speed);**
- Violent shadowboxing with baby-voice (use text);
"I can still hear scratching in the walls and a weird tapping at night." (repeat/loop parts)
- Loud clap above head with "what?" (12x);
- Fast tremolo on woodblock

N

$$(n \geq 10'') \supset (n + 2)$$

$$(n < 10'') \supset (3n)$$



Take 2 small hand cymbals.

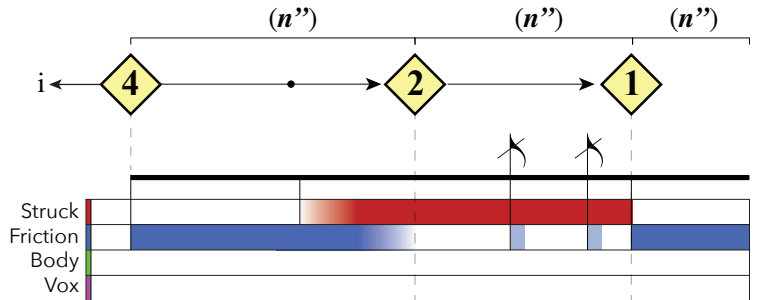
Improvise considering: friction between the two faces/edges, sliding, shaking, distance cymbals are held from the body, various degrees of muting with fingers, various degrees of putting the cymbals in contact with the body, etc.

Like a curious toddler attempting to force two discrete objects into a singular spacial point.

A



(ONLY SOUNDS WHEN PERFORMER 1 IS SOUNDING)



P

Attempt to perform the following events *simultaneously*
(See "FOLDING" in perf. instructions)

- RING SMALL BELL ABOVE HEAD**
- INFLATE BALLOON**



Brush teeth
Hum this tune (loop if needed):



Quick feet
Unfold a large tourist map

K

$$(n \geq 10'') \supset (n)$$

$$(n < 10'') \supset (3n + 2)$$

"I think the last thing I said was that I loved them but then they just sulked away with a bunch of saltines and milk."

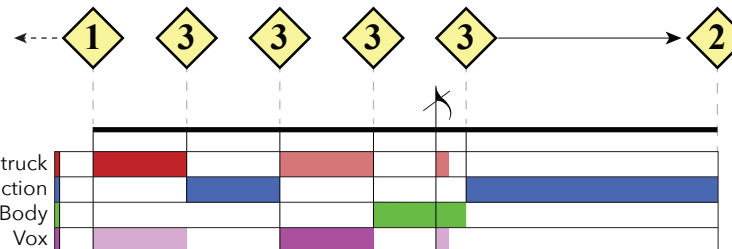
VOICE: speak the text one syllable at a time in regular/periodic onsets. You may freely change the tempo of the pulse. The severity and frequency of these changes is up to you. Each syllable is staccato and is performed at a different, random pitch (use whole range). Normal speaking dynamic throughout.

INSTRUMENTS: using the collection of small handheld objects/instruments/junk. Activate random objects (pick up, drop, shake, scrape, angle, stack, etc.) in short chaotic phrases. Manically explorative; in a rush to find a cure; like a child attempting to shove a rectangular block through a triangular opening. Generally quiet with jarring moments of intense violence. **Completely independent from the vocal events.**

U

$$(n-3) \quad (n-2) \quad (n-1) \quad (n) \quad (n)$$

$$(n) \quad (n-1) \quad (n-2) \quad (n-3) \quad (n+3)$$



C

Speak. Casual; catching up with a friend around the water cooler; face another performer as if you are trying to speak with them.

"did you hear about the rain south of here? It was like translucent jelly. Can you imagine. It seems to be raining as you're driving down the highway. Just a few drops at first. But then you turn on your wipers and you're left with a big slimy smear. Imagine gelatinous blobs hitting your skin. Or the sound they make hitting your roof. When the scientists tested the goo they found white blood cells inside of it."

LEGEND 2

Y

(length of the vocal event)

Ingressive “m” multiphonic with mouth formed into a strange smile; intermittent “yes” nods of the head (irregular speed); both hands on a metal object, throwing upper body & swirling the object on a metal surface (heavy, loud, grating sounds).

When finished...suddenly break into loudly singing this tune:



suddenly stop after 2” or so.

J

♩=70

(vary contact point)

7:4 5:4 3:2

(accel.) (rit.) (accel.) (rit.)

T
M
B

4
8

mp sfz mp sfppp < f > pp < ff > pp ff

(hard mallets)

V

Speak the following text. **You are only allowed to speak when no other performer is sounding.**

As soon as you realize a gap, begin speaking. Stop when another performer enters.

If 20” passes and you have not completed the text, speak the remaining text as fast as possible and end the event.

“In the back of your closet, something is carefully dying. In the back of the drawer, something is giving birth to four fingers and a thumb. What we have not destroyed will be pulped, formed into loaves, and eaten.

What’s going on?

What’s happening?

What is this?”

S

(2n) (3”)

(10”) (2n)

(2n) (5”) (n”)

1 2 4

Struck
Friction
Body
Vox

LEGEND 2

B

♩=70

(vary contact point)

3:2 3:2 3:2 9:6

T
M
B

3
16

ppp *f* *spp* *f* *pp* *sfz*

(knitting needles)

Z

Take either small bell and/or spring drum;
Softly hum a tone;
Slowly form the depicted posture;
Keep tone as pure as possible.

Event ends when the tone can no longer be sustained
OR if balance is lost.

L

$(n \geq 10'') \supset (n + 4)$
 $(n < 10'') \supset (2n)$

Take FUNNEL in mouth and SPRING DRUM in both hands. Vocal improvisation using the “**THROAT**” texture. Experiment with frequency and intensity of breaths. You may stand straight up or bend over so the funnel comes into contact with the table (to control muting and accessing scraping sounds). Use fingers/fingernails to *pull*, *scrape*, *reposition*, *jiggle*, *flick*, *stretch*, *snap*, *pluck*, *fold*, *shake*, etc. the spring. Experiment with holding the opening of the drum against your chest to mute. You may also spin the spring drum above your head. Generally short, soft events. Occasional loud and/or longer flurries. Include feet for scraping, shuffling, and stomping.

I

$(n \geq 10'') \supset (n)$
 $(n < 10'') \supset (2n)$

Small bell used on a metal surface;
Lift it so it gently rings.
Improvise with positioning, micro movements, angling it against the surface.
Delicate & curious.

Q

Take either small bell and/or spring drum;
Softly hum a tone;
Slowly form the depicted posture;
Keep tone as pure as possible.

Event ends when the tone can no longer be sustained
OR if balance is lost.

D

(n)

Repeat (reattack and/or sing) a single sound and/or pitch (*pp*).
Freely speeding and slowing. Lasts for *n*”.

W

$(n \geq 10'') \supset (n)$
 $(n < 10'') \supset (2n - 2)$

Right hand/arm: mimic/embody the INSTRUMENTAL events of **performer III**;
Left hand/arm: mimic/embody INSTRUMENTAL and/or CHOREOGRAPHIC events of **performer I**;
Voice: provide verbal commentary about your experience (describe what you see the performers doing, how you have chosen to embody what you see, how successful you feel the embodiment is, etc.); as if you are a researcher speaking your stress of consciousness observations into a handheld tape recorder.

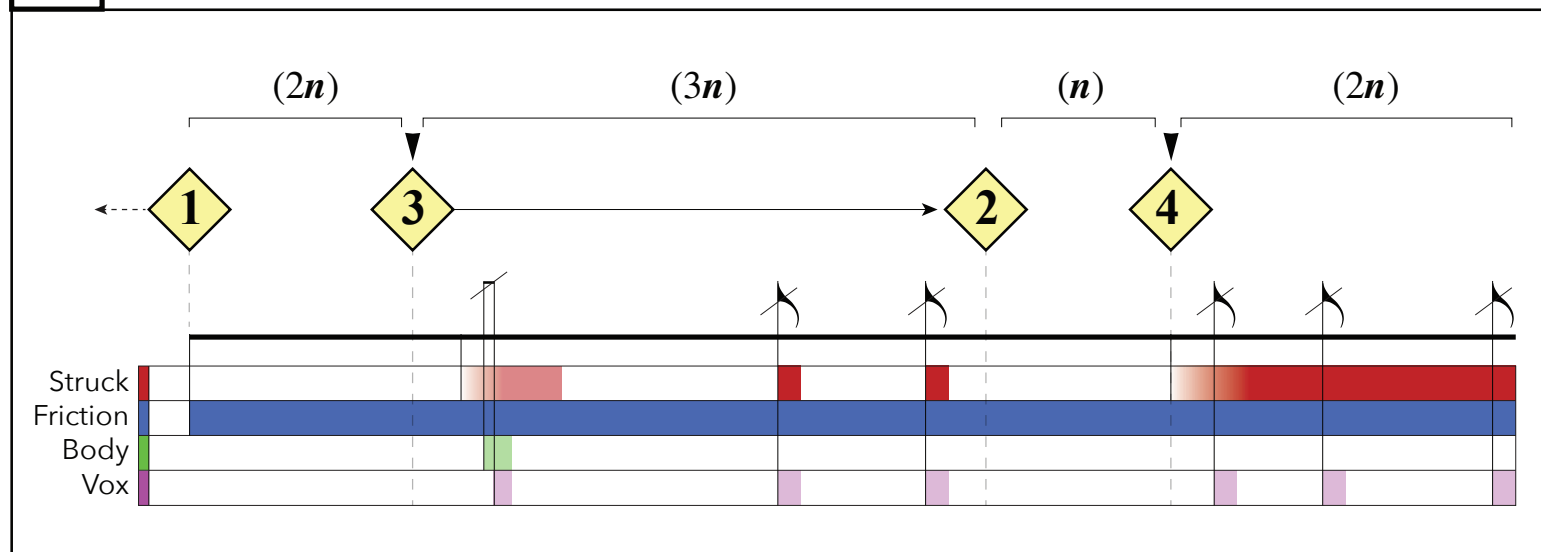
F

$(5'')$

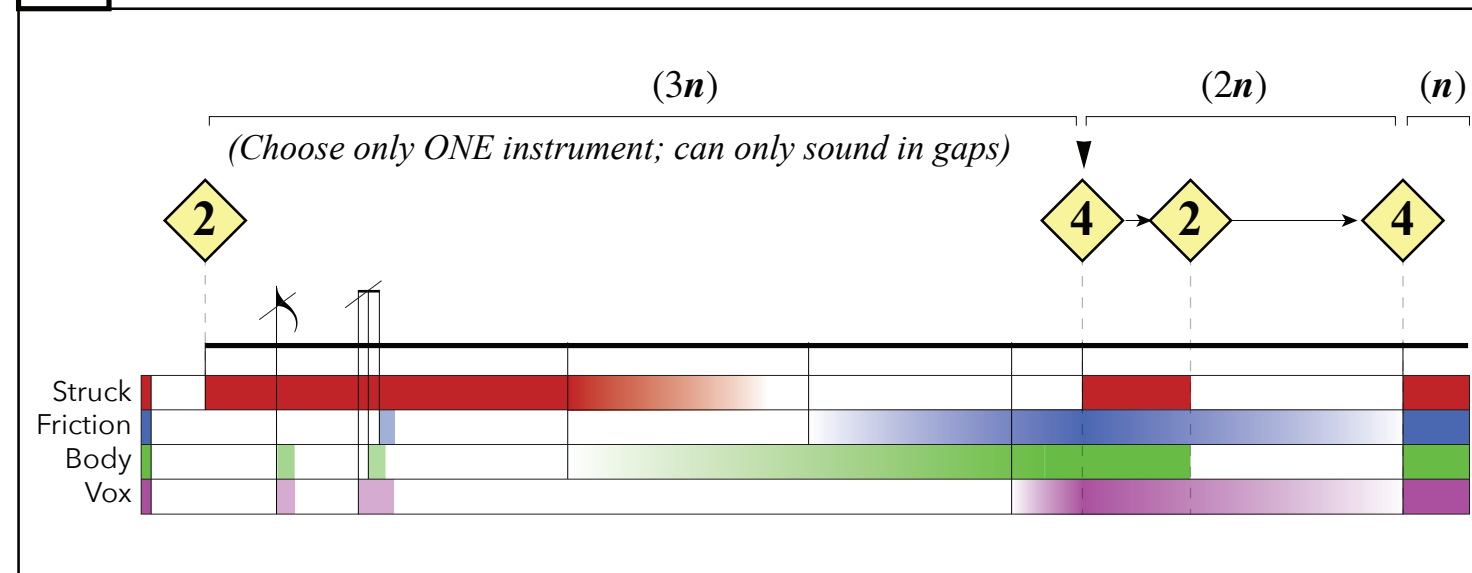
Frantically slide, pick-up, slam, re-arrange,
and/or stack elements within the array.
As if you’ve lost something valuable and are in a rush to find it.

LEGEND 2

G



M



H

[Speak. Character 1 is an obnoxious, over-the-top YouTube Vlogger/ automated call persona. The linked actions occur and the start of each phrase. Vary space between repetitions. Character 2 is concerned.]



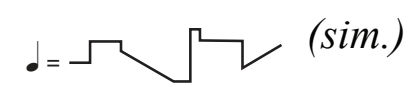
Character 1: **“Congratulations!”** **“You have been...”** **“selected.”** (9) (x7)

Character 2: **“...whats happening?...”**

Character 1: **“Congratulations. You have been: selected”** (x2; as before)

Character 2: **“STOP IT!”**

R



“Last I heard we weren’t supposed to shop there. People get indoctrinated into this whole cultish program of public shaming. One employee even suffocated a manager in a clear plastic garbage bag. The kind they use so employees can’t steal by taking merchandise out with the trash. Anyway, she later confessed that it was retaliation. The manager has been harvesting her ova and selling them to meet sales goals.”

[**SPEAK AND PLAY**. Use a 16th note grid. Each syllable of the text is paired with a performed event on your array. Each event = one 16th note. Freely change tempo. You may gradually transition or suddenly shift to new tempi. Do not spend more than 4” in a tempo before moving on. Freely vary dynamics. Should have a meandering tuplet feel (a la “The Black Page”). Freely change inflection of the voice (questioning, deadpan, nervous, monotone, nasal, etc.)]

PERFORMER II SOURCE [Rehearsal]

[abcdefghijklmnopqrstuvwxyz (reference only)]

e^{+10} x^{-19} $^{+7}C_2$ $\overset{-4}{\cancel{t}}\emptyset$ $\begin{matrix} \downarrow & \downarrow \\ p^{+9} & t^{t^{-10}} \end{matrix}$ h_2^{+13}
 a^{+8}

ts_2^{-6} th_2^{-6} e^{-4} $\overset{-6}{\cancel{t}}h$ $\overset{-9}{\cancel{in}}g$ ab^{-1} o_2 u^{-9} $t^{t^{+3}}$ h^{+5}

e^{+2} h o^{+5} o^{-1} k i_2^{+7} $\begin{matrix} \downarrow \\ t_2^{-11} \end{matrix}$ $\begin{matrix} \downarrow \\ s_2^{-5} \end{matrix}$

N_2 G_2 V_2 E_2 X_2 a t_2^{-17} oo_2^{-4} l^{+5} a s i_2

Performer III Materials

LEGEND 1

E

(1*) Musical notation for E (1*) in 2/8 time, tempo 60. It features a 5-measure phrase with a 5:4 ratio and a 3-measure phrase with a 3:2 ratio.
 (2) (slowly form) hold...
 (3) Right: Left: hold...
 (4) Sudden loud hit on a metal surface
 (5) LOOP..
 (6) (slowly form) hold...
 (7) (slowly form) hold...

P

head vox.
 [u]
pp

T

(1*) Musical notation for T (1*) in 2/8 time, tempo 60. It features a 25-measure phrase with a 90-degree arc and a 3-measure phrase with a 3:2 ratio.
 (2) loop...
 (3) loop...
 (4) fast ($\leq 2''$) gestural burst of dense activity on the array; both hands
 (5) 5" silence

[VOICE]
"still" is low, granular, vocal fry;
"nothing" is high head voice.

[QUASI-SHOUT]
"this lump in my carpet just keeps getting worse the more I try to flatten it!"

A

For each activation, **speak** 1 line of the text, 1 word at a time. The duration between words is up to you. Speak each word in a heavily punctuated, angry, quasi-yell while using 4 hard mallets **strike any 4 objects in your array at ffff**.
 (1) **Climb onto the roof -**
 (2) **- without leaving this room -**
 (3) **- or touching one another.**

O

(1st = 1", 2nd = 2", etc...)
 Musical notation for O showing a series of notes with a cut-off.
 fff
fingernails on metal surface

N

(dynamics & instruments (only use 3))
 Musical notation for N in 2/8 time, tempo 60. It features a 3:2 ratio phrase and a 7:4 ratio phrase.
 [p!]

S


Musical notation for S in 3/8 time, tempo 60. It features a series of notes with a 3:2 ratio.
 ppp < ff **ppp < ff** **ppp < ff**
 (hard mallets)

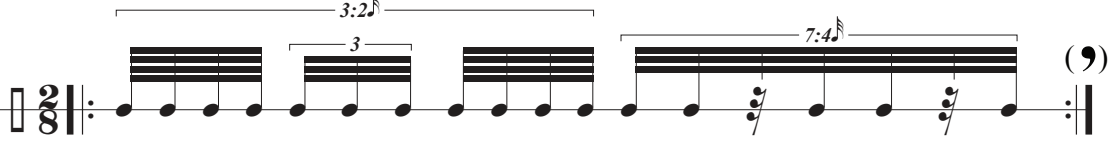
R

(instruments (only use 2))
 Musical notation for R in 3/16 time, tempo 60. It features a series of notes with a 45-60-80 tempo range.
 (ONLY SOUNDS WHEN PERFORMER 2 IS SOUNDING)
 (dynamics)

LEGEND 1

I

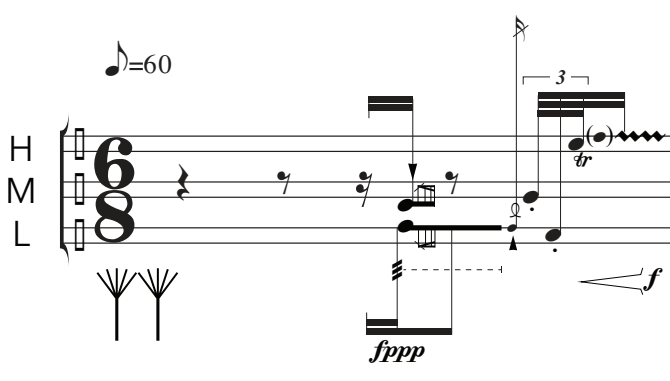
♩ = 60 $\overset{90}{\curvearrowright}$ $\underset{20}{\curvearrowleft}$ (free choice of a SINGLE instrument) 



ii ← **1** (dynamics)

C

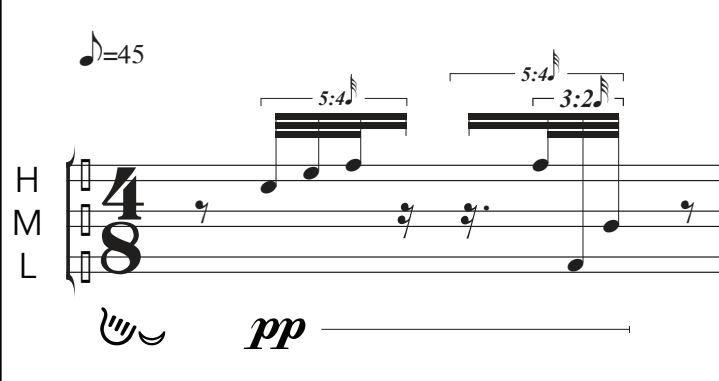
♩ = 60



ffff

M

♩ = 45



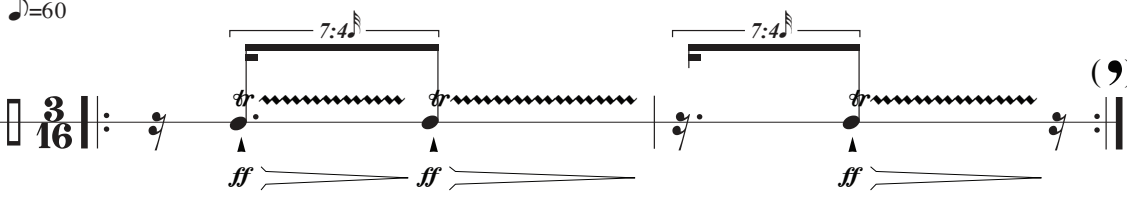
pp

H

[Both measures MUST be performed. You can only perform WHEN NO OTHER PERFORMER IS SOUNDING. Play, stop when another performer begins (remembering where you left off), in the next gap, continue where you left off. The event ends when both measures have been performed.]

← **4** (instruments)

♩ = 60

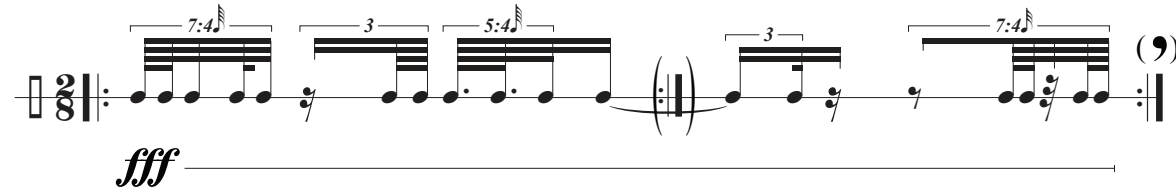


ff

D

← **4** (instruments/beaters)


♩ = 90



fff

W

mid range

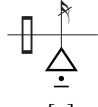


[u]

pp

Y

low/guttural




[u]

pp

G


(±10")



Using your **VOICE**; translate/mimic the instrumental sounds of performer(s) I and/or II. Attempt to come as close as possible to the original sounds.

B

(±10")



Using your **INSTRUMENTS**; translate/mimic the instrumental sounds of performer(s) I and/or II. Attempt to come as close as possible to the original sounds.

V

IF...
you hear any pitch/tone

THEN...
respond by humming the observed tone. If a new tone is sounded, stop the previous tone and perform the new one. Remains in effect until voided in the source.

Z

(±10")
RELAXED SILENCE

LEGEND 1

L

Musical score for 'L' in 4/8 time, tempo 70. The score is for three staves (H, M, L) and includes a piano icon. It features dynamic markings: *mp*, *sfz*, *mp*, *sfppp*, *f*, *pp*, *ff*, *pp*, and *ff*. Performance instructions include '(vary contact point)', '(accel.)', and '(rit.)'. Rhythmic patterns are marked with 7:4, 5:4, and 3:2.

F

Musical score for 'F' in 5/8 time, tempo 30. The score is for three staves (H, M, L) and includes a piano icon. It features dynamic markings: *pp* and *f*. A triplet of notes is indicated with a '3' over the notes.

U

Musical score for 'U' in 2/2 time, tempo 70. The score is for three staves (H, M, L) and includes a piano icon. It features dynamic markings: *ppp*, *f*, *spp*, *f*, *pp*, and *sfz*. Performance instructions include '(vary contact point)' and '(knitting needles)'. Rhythmic patterns are marked with 3:2 and 9:6. A large '3' and '16' are written below the staff.

Q

IF...
you hear a short/loud event
THEN...
respond with a similar event immediately

K

Q Observe performer I (if they are not currently sounding, WAIT until they are). Listen to their events. Isolate a single, short event and perform it using your instruments and/or voice. [If 30" elapses and you've observed no event, end this event, move on]

J

Q Observe performer II (if they are not currently sounding, WAIT until they are). Listen to their events. Isolate a single, short event and perform it using your instruments and/or voice. [If 30" elapses and you've observed no event, end this event, move on]

X

IF...
you hear a quiet long tone
THEN...
respond with a sudden short & loud event

LEGEND 2

G

$\text{♩} = 100$
 H M L
sfz sp> *ffp* *f* *ppp* *p* *pp* *f* *pp* *fff* *sppp* *sfz* *ff* *ff* *ff* *sppp* *fff*
 soft vib. mallets.

E

$\text{♩} = 60$
 H M L
fp *f* *fff* *sppp* *fp* *f* *spp* *ffp* *fp* *f* *fff* *f*
 (use any/all parts of your hands)

$\text{♩} = \text{free}$
 (One hand tremolo [thumb and pinky] on lowest membrane; other arm's elbow is randomly applying pressure to bend membrane; fluidly speed and slow; freely experiment with sudden bursts of intensity; performing a single, primal glissando; the event ends when you run out of breath)

[u]
fff

C

$\text{♩} = 60$
 H M L
 R: knit.
 L: \downarrow
fppp *ppp* *mf* *ppp* *fff* *l.v.* *ppp* *p* *ffpp* *pp* *f* *pp* *p* *ffpp* *fff*
 (smooth...)

LEGEND 2

B

$(n \geq 10'') \supset (3n)$
 $(n < 10'') \supset (n + 2)$

(largest skin inst.)

K

(4 events freely spaced during $(n + 3)$)

| | | | | |
|--------|---|---|---|---|
| Right | | | | |
| Spoken | H | E | A | R |
| Left | | | | |

Speak the letter indicated. Trace a DIFFERENT letter with your right arm and another DIFFERENT letter with your left arm. Realize all 3 of these events at the same time (as you speak the letter, both arms trace different letters). Graphics show spacial containers in which the tracings take place. Vary distance from body.

Z

$(n \geq 10'') \supset (2n)$
 $(n < 10'') \supset (3n + 2)$

“The team leader will communicate how to follow impossible directions without referring to anything as ‘make-believe.’”

VOICE: speak the text one syllable at a time in regular/periodic onsets. You may freely change the tempo of the pulse. The severity and frequency of these changes is up to you. Each syllable is staccato and is performed at a different, random pitch (use whole range). Normal speaking dynamic throughout.

INSTRUMENTS: using the collection of small handheld objects/instruments/junk. Activate random objects (pick up, drop, shake, scrape, angle, stack, etc.) in short chaotic phrases. Manically explorative; in a rush to find a cure; like a child attempting to shove a rectangle block through a triangular opening. Generally quiet with jarring moments of intense violence. Completely independent from the vocal events.

Q

(n)

Slowly form the depicted posture;
Softly sing the following on a sustained single tone:

“no video no sound”

[six (6) articulations equally distributed within (n)]

J

$(2n + 2)$

Slowly form the depicted posture;
Softly sing the following on a sustained single tone:

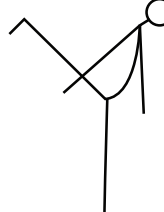
“I can't hear anything”

[six (6) articulations equally distributed within $(2n + 2)$]

LEGEND 2

X

$(n + 2)$



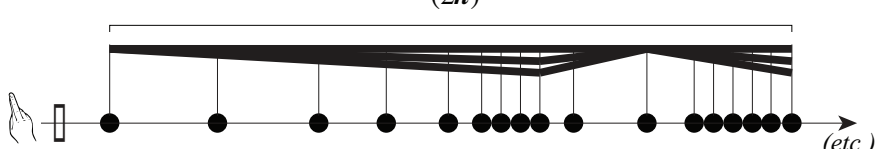
Slowly form the depicted posture;
Softly sing the following on a sustained single tone:

“I can’t see”

[three (3) articulations equally distributed within $(n + 2)$]

N

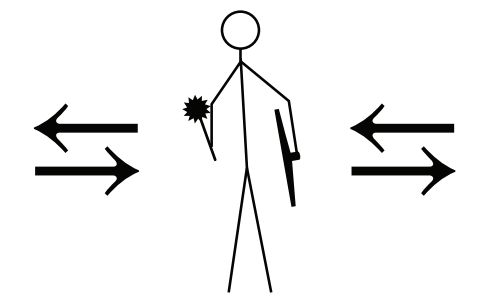
$(2n)$



Unstable tapping with flesh of finger on muted surface;
Dull/non-resonate taps;
constantly speeding and slowing.

R

$(n \geq 10'') \supset (n)$
 $(n < 10'') \supset (2n)$



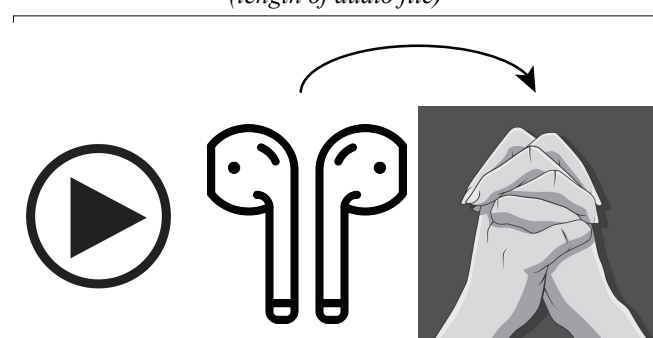
Walk around aimlessly, somewhat drunkenly, holding cymbal & mallet;
Striking the medium cymbal with a mallet and shaking (moving the excited cymbal through space).
Dynamic Instability. Stomping, flailing around.

Rules:

- (1) You may only move through space when no other performer is sounding;
- (2) When the time has elapsed, simply walk back to your station.

V

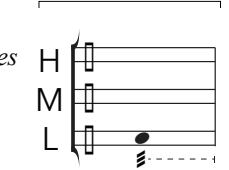
$(\text{length of audio file})$



Take the pair of earbuds (connected to a phone or audio playback mechanism).
Play the track. Cup both ear buds in your hands (shown above).
Improvise with pressure (how muted are the headphones?), removing/oscillating fingers (wah-wah), shaking the headphones, etc.
The event ends when the track finishes.

M

$(2n)$




knitting needles H
M
L

Tremolo on low ceramic/glass/junk instrument.
Freely transitioning between soft and very loud.
Speed of tremolo increases with increase in dynamic.
ONLY SOUNDS WHEN PERFORMER II IS SILENT

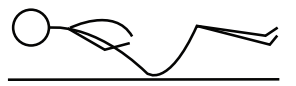
U

$(n \geq 10'') \supset (n)$
 $(n < 10'') \supset (2n + 2)$



Using your **VOICE**; translate/mimic the instrumental sounds of performer(s) I and/or II. Attempt to come as close as possible to the original sounds.

O



On the floor, assume a sit up position (where the legs are in the air and you are balancing on your tailbone).
Speak the following in a quasi-yell. Conversational. Represent different characters.
If you can no longer hold the position, stop and the event is over (even if the text hasn't been completed).

“but we need to keep going anyway. Deadlines you know...

What are they expecting from us?

They want metrics from las session and a mock-up for the next one

What does enrollment look like?

We have interest but numbers are down

Ever since the incident at the grove”

LEGEND 2

D

Attempt to perform the following events *simultaneously*
(See "FOLDING" in perf. instructions)

[**TRACING "Trace this" ON YOUR ARRAY WITH A CHOPSTICK HELD IN MOUTH;**
SWISH WATER IN MOUTH (vary intensity);
put on a light windbreaker jacket;
Count to 25 (mouth closed, using throat)

I

Attempt to perform the following events *simultaneously*
(See "FOLDING" in perf. instructions)

[**HUCHED OVER, INTENSE WHISPERING-TO-SELF (index & thumb loop; turned to side);**
ARM CIRCLES WITH OTHER HAND (vary size/speed);
Violent shadowboxing with baby-voice (use text);
"so I think they're still alive and maybe even bleeding." (repeat/loop parts)
Loud clap above head with "what?" (12x);
Fast tremolo on wood item w/ hard mallets.

H

$$(n \geq 10") \supset (2n)$$
$$(n < 10") \supset (3n + 2)$$



Pick up the party horn slowly, cupping it in your hand so the audience cannot see it;
Look guilty and suspicious as you do it (furtive glances);
Raise the streamer (in cupped hand near mouth; make contact with lips);
Wait..
Suddenly blow it and remove your hands. Less than a second. Quickly put it down.

F

$$(\pm 10")$$



Using your **BODY**: translate/embody the vocal events of performer I and/or II.
Attempt to translate the density/range/punctuation of the events.
If they are speaking a text, you may latch on to subjects/objects within the text in charades-like moments.

S



[**SPEAK AND PLAY**. Use a 16th note grid. *Each syllable of the text is paired with a performed event on your array*. Each event = one 16th note.
Freely change tempo. You may gradually transition or suddenly shift to new tempi. *Do not spend more than 4" in a tempo* before moving on. Freely vary dynamics. Should have a meandering tuplet feel (a la "The Black Page"). Freely change inflection of the voice (questioning, deadpan, nervous, monotone, nasal, etc.)]

"I thought we had taken care of -

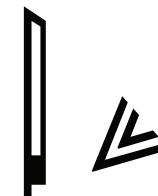
People are talking

I thought we had agreed not to disclose those events

Reports were never filed but things have leaked"

A

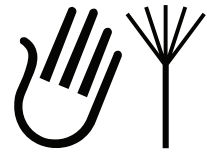
$$(n \geq 10") \supset (n)$$
$$(n < 10") \supset (2n + 2)$$



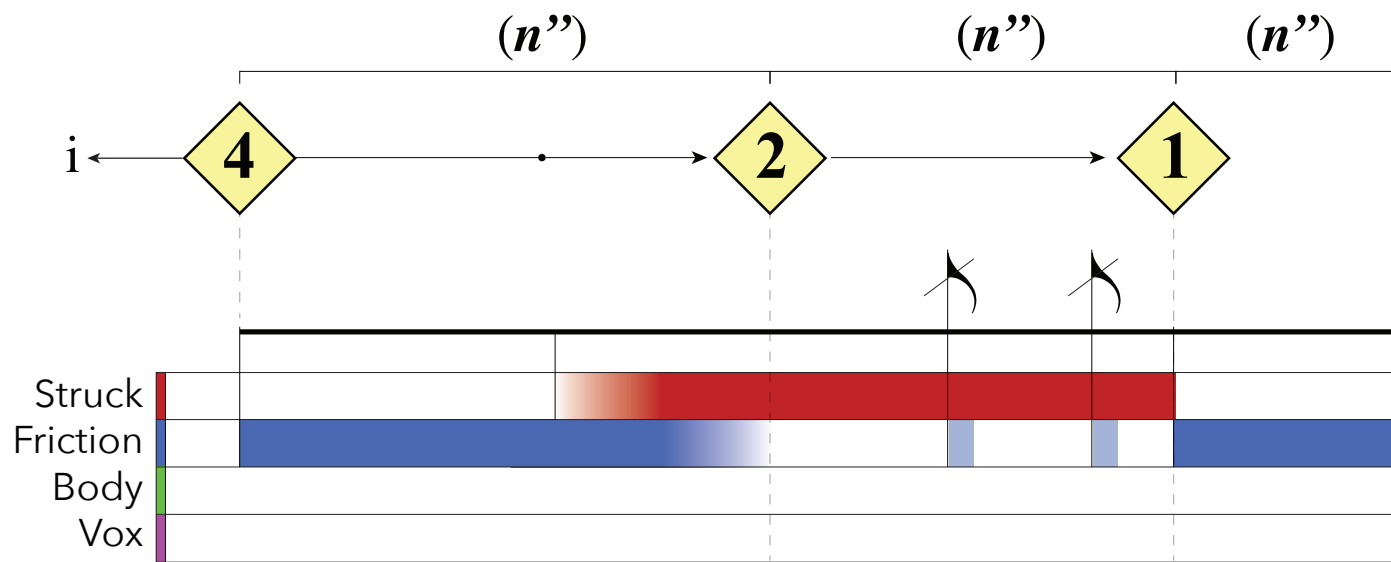
Take cardboard wedge and bow;
Bow cardboard, experiment with bow position, angle, technique, pressure, speed, etc.;
Slam/place/drag the cardboard over various instruments in the array when doing this;
Experiment with different contact points on the cardboard;
Consider sparsity vs. density.

LEGEND 2

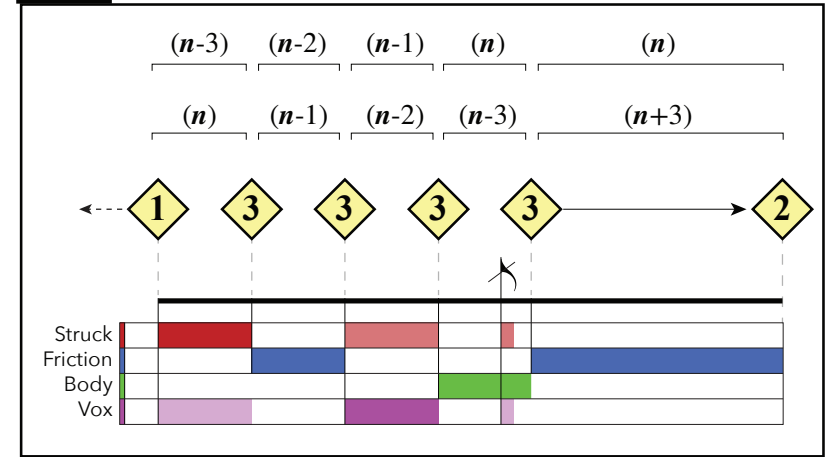
W



(ONLY SOUNDS WHEN PERFORMER 1 IS SOUNDING)



Y



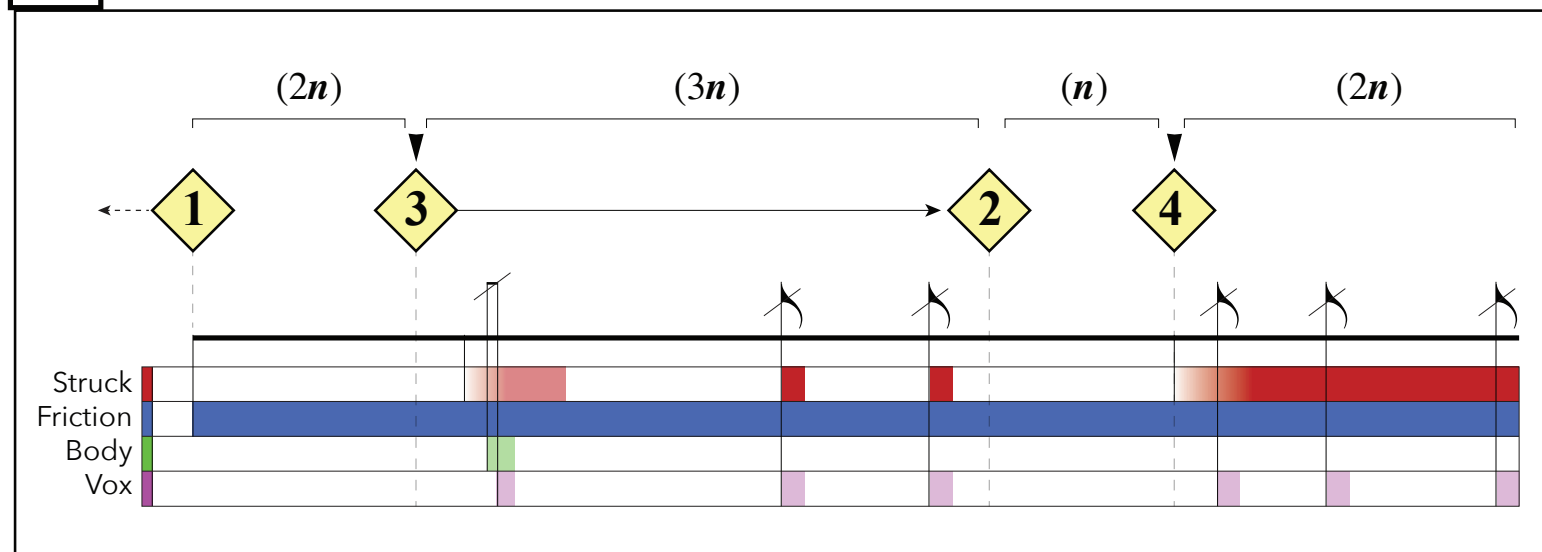
T

“Thank you for participating in the study to determine the maximum number. Our institution tallies perpetrations, favors, runs on four legs, is never not impolite. Any page may be informational. From one column: carry your gross income. If we may make a suggestions: lie until your neck snaps”

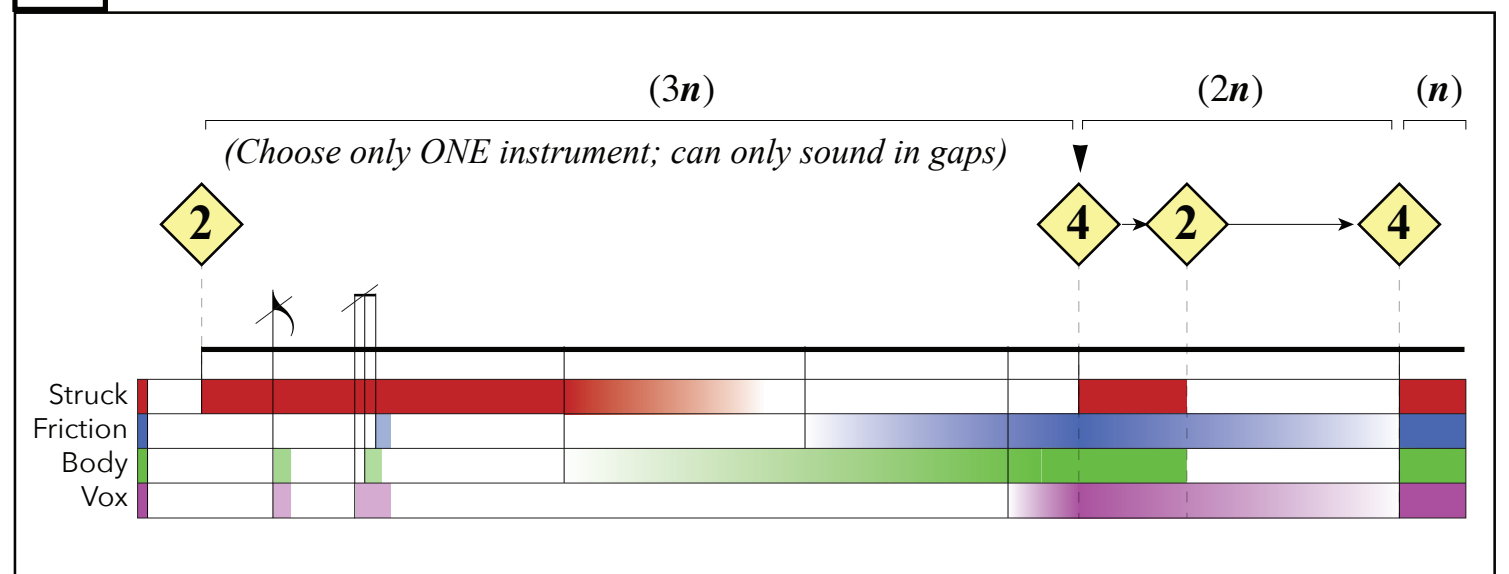
[Speak above text while freely improvising on the skin instruments;
Freely speed/slow, cresc./decresc.
voice sounds like an automated call-bot or obnoxious YouTuber;
immediately stop when you finish...WAIT for the next gap where no other performer is sounding...

Speak as fast and loud as possible: *“you shouldn’t be here!”*]

L



P



PERFORMER III SOURCE [Rehearsal]

[abcdefghijklmnopqrstuvwxyz (reference only)]

$p^{+5}ry_2^{-5}$

i_2t^{-19}

$ap^{+4}ar_2t^{-15}$

$a^{+4}n^{+5}d^{+1}$

$h^{+12}o^{-2}l^{-11}$

$d_2 i^{-4} t^{-4} a_2^{+16}$

book
-10

veeth

egro⁺⁵

u₂⁻⁶

n₂⁻⁴

da₂⁺⁷

S₂V₂M₂X₂B₂

n⁻¹²

d

l⁺⁴

e₂t

itb⁻¹