

LADY DICE

AND THE

EMERALD OYSTER HONEYCOMB



COMPLETE SCORE

WILL NORTHLICH-REDMOND
I.E. BLIPVERT

FALL / WINTER / SPRING 2018 - 2019





LADY DICE

AND THE

EMERALD OYSTER HONEYCOMB

A GRAPHIC SCORE MUSIC-DRAMA IN FIVE SCENES

CHARACTERS

LADY DICE - SOPRANO

THE EMERALD OYSTER HONEYCOMB - SOPRANO

SCENE OF THE ACTION

THE MIRROR PALACE OF LADY DICE

DURATION: 50 - 75 MINUTES

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PREFACE

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ONE OF THE ESSENTIAL QUESTIONS TO CONSIDER WHEN PRODUCING THIS MUSIC-DRAMA IS THE NATURE OF THE MUSICAL DIRECTOR. THE MUSICAL DIRECTOR (OR CONDUCTOR) IN THIS WORK IS REFERRED TO THROUGHOUT AS "BLIPVERT/CONDUCTOR," WHICH SIGNIFIES THE COMPOSER'S EFFORT TO COMBINE THE CONVENTIONAL ROLE OF THE CONDUCTOR WITH THAT OF "BLIPVERT," A MUSICAL ALTER-EGO UNDER WHICH THE COMPOSER HAS BEEN PERFORMING AND COMPOSING ELECTRONIC MUSIC SINCE THE YEAR 2001. LADY DICE AND THE EMERALD OYSTER HONEYCOMB IS THE COMPOSER'S FIRST ATTEMPT TO SITUATE BLIPVERT IN AN ENSEMBLE SETTING, THEREBY ALLOWING ANYONE WHO DIRECTS THIS WORK TO ASSUME TWO ROLES: 1) THAT OF A CONVENTIONAL CONDUCTOR OR MUSICAL DIRECTOR, AND 2) A SPIRITED REPRESENTATION OF BLIPVERT ITSELF IN TERMS OF ENERGY, PERFORMATIVE PRESENCE, AND SKILL SET.

THE ESSENTIAL CONDITIONS FOR BLIPVERT/CONDUCTOR CONSIST OF THE FOLLOWING:

- 1) EXPERIENCE/SKILL IN ELECTRONIC MUSIC PERFORMANCE: BLIPVERT/CONDUCTOR SHOULD HAVE AN INTERMEDIATE TO ADVANCED BACKGROUND IN PERFORMING ELECTRONIC MUSIC, INCLUDING USING DAW PROGRAMS, MIDI CONTROLLERS, SAMPLE RECALL SOFTWARE AND/OR SOUND FILE PLAYBACK SOFTWARE, AND VARIOUS MUSIC SOFTWARE WITH ADVANCED PROGRAMMING ENVIRONMENTS (MAX/MSP, NATIVE INSTRUMENTS REAKTOR). SKILLS DEVELOPED IN DJ-ING (MIXING, LIVE SAMPLING), LIVE PA PERFORMANCE (LIVE PERFORMANCE USING MUSIC HARDWARE, LAPTOP PERFORMANCE, USING SOFTWARE EFFECTS), AND LIVE SOUND PRODUCTION ARE ALL ADEQUATE METHODS OF PREPARATION FOR THE ELECTRONIC ASPECT OF THIS MUSIC-DRAMA. FOR MORE INFORMATION ON WHAT IS REQUIRED SPECIFICALLY, SEE "ELECTRONICS AND INTEGRATION" PAGES XII-XIV.
- 2) EXPERIENCE/SKILL IN IMPROVISATION: BLIPVERT/CONDUCTOR SHOULD BE FAMILIAR AND COMFORTABLE WITH IMPROVISATION, SPECIFICALLY IN RELATION TO POINT #1 AND IN A COLLABORATIVE SETTING. BLIPVERT/CONDUCTOR WILL HAVE SUBSTANTIAL OPPORTUNITIES TO SPONTANEOUSLY MANIPULATE AND EFFECT ELECTRONIC SOUND, AS WELL AS GUIDE AND DIRECT THE MUSICAL AND STAGE ACTION OF ALL OF THE PERFORMERS THROUGH "BLIP-FORMS" (SEE PAGES IV-VII). IMPROVISATION WAS USED THROUGHOUT THIS WORK AS A DIRECTORIAL TOOL, AS A SUPPORTIVE OR COLORIZING ELEMENT, AND AS A COLLABORATIVE DEVICE WITH THE ENSEMBLE. BLIPVERT/CONDUCTOR MUST BE CONFIDENT IN THEIR ABILITY TO DIRECT DEFINITELY COMPOSED MUSICAL PASSAGES AS WELL AS INSERT IMPROVISATORY ELEMENTS INTO THE ACTION AT THEIR OWN DISCRETION (OR WHEN IT IS CALLED FOR). EXTENSIVE PERFORMANCE DIRECTIONS REGARDING THESE DYNAMICS ARE PROVIDED IN THE SCORE FOR EACH SCENE.
- 3) AN ENERGETIC AND FRENETIC APPROACH TO CREATIVITY: PERHAPS THE MOST IMPORTANT QUALITY OF ANY BLIPVERT/CONDUCTOR IS POSSESSING A HIGHLY ENERGETIC AND OPEN-MINDED ATTITUDE TOWARDS SPONTANEOUS CREATIVITY AND PRODUCING HIGHLY DRAMATIC AND EFFECTING PERFORMANCES. THE SUCCESS OF THIS WORK RELIES ON BLIPVERT/CONDUCTOR BEING ABLE TO COORDINATE A WIDE VARIETY OF CREATIVE ESSENCES OVER A SUSTAINED PERIOD OF TIME. THIS MUSIC-DRAMA DEMANDS A SUBSTANTIAL AMOUNT OF ENERGY FROM THE ENTIRE CAST, A GREAT DEAL OF WHICH IS DISSEMINATED AND FACILITATED BY BLIPVERT/CONDUCTOR. BLIPVERT/CONDUCTOR MUST BE WILLING TO "TAKE CHANCES" AND CONSTANTLY PUSH PERFORMERS TOWARDS AN ELEVATED LEVEL OF ENERGY. FURTHERMORE, THIS MUSIC-DRAMA CONTAINS A GREAT DEAL OF DETAILED INSTRUCTION FOR SCENE PERFORMANCE, STAGING, GRAPHIC INTERPRETATION, AND IMPROVISATORY ENGAGEMENT. BLIPVERT/CONDUCTOR IS ADVISED TO BECOME THOROUGHLY FAMILIAR WITH EVERY ASPECT OF THIS MUSIC-DRAMA, THEREFORE PROVIDING A POWERFUL, CONFIDENT, AND INSPIRATIONAL DIRECTORIAL PRESENCE FOR THE ENTIRETY OF THE ENSEMBLE.

INSTRUMENTAL ENSEMBLE AND SPECIFICS

-THE ACOUSTIC AND ELECTRIC INSTRUMENTAL PARTICULARS FOR THIS WORK CONSIST OF TWO BATTERIES OF NON-PITCHED PERCUSSION OF IDENTICAL INSTRUMENTATION (EXPLAINED IN DETAIL BELOW), AND TWO INSTRUMENTS OF PITCHED PERCUSSION: VIBRAPHONE AND MARIMBA.

Non-Pitched Percussion - Acoustic:

- IN KEEPING WITH THE SPLIT PERSONALITY DYNAMIC AMONGST THE TWO MAIN CHARACTERS IN THIS WORK THERE SHOULD, WHENEVER POSSIBLE, EXIST SLIGHT DIFFERENCES BETWEEN EACH IDENTICAL INSTRUMENT IN EACH BATTERY (EXPLAINED BELOW), WITH THE STANDARD INSTRUMENT BEING PLAYED BY BATTERY ONE AND THE VARIATION IN BATTERY TWO. SUCH SLIGHT DIFFERENCES WILL, HOPEFULLY, INTIMATE A CONTEMPORANEOUS EXISTENCE OF UNIFORMITY AND CONTRAST BETWEEN THE BATTERIES.

METAL / BRASS WHISTLE: THE PREFERRED WHISTLE FOR PERCUSSION BATTERY ONE WOULD BE THE STANDARD BRASS OR METAL PEA WHISTLE, WHICH WOULD PRODUCE A TRILLING SOUND WHEN BLOWN. HOWEVER, FOR PERCUSSION BATTERY TWO, WHISTLES SUCH AS THE ELONGATED BRITISH POLICE WHISTLE, A WHISTLE WITHOUT A PEA, OR A PLASTIC PARTY WHISTLE MAY BE USED.

SHAKER: THE PREFERRED SHAKERS FOR PERCUSSION BATTERY ONE WOULD BE A MASS-PRODUCED COMMERCIAL SHAKER (COMPANIES TO CONSIDER ARE MEINL, LP, AND PEARL), I.E. A MEDIUM TO LARGE SIZE SHAKER THAT WOULD BE RESONANT ONSTAGE ABOVE ELECTRONIC TEXTURES ONSTAGE AND THE VOCALISTS. FOR PERCUSSION BATTERY TWO, SHAKERS SUCH AS DOUBLE OR SINGLE MARACAS, PLASTIC GOURD SHAKERS, AND EVEN HOMEMADE SHAKER INSTRUMENTS - A WATER BOTTLE FILLED WITH COINS OR DRIED RICE FOR EXAMPLE - CAN BE USED.

COWBELL (MOUNTED): FOR THE MOST CONVENIENT SETUP, A STANDARD METAL COWBELL FOR PERCUSSION BATTERY ONE SHOULD BE MOUNTED ON A STAND FOR PLAYING. DUE TO THE EXISTENCE OF TUNED COWBELLS, PARTICULARLY IN THE F4 TO C7 RANGE, PERCUSSION BATTERY ONE AND TWO MAY UTILIZE ANYWHERE FROM 1-4 COWBELLS PER PLAYER, DETERMINING AT WILL WHICH COWBELLS TO PLAY DURING IMPROVISATION OR WHEN PLAYING NOTATED PARTS. IF ONLY ONE COWBELL IS USED FOR PERCUSSION BATTERY ONE, PERCUSSION BATTERY TWO MAY USE ALTERNATIVES SUCH AS FOUND METAL AND AGOGO BELLS.

TAMBOURINE (PLAYED MOUNTED OR STATIONARY): THE TAMBOURINE PARTS THROUGHOUT THIS WORK MAY BE PLAYED EITHER MOUNTED (ON A STAND) OR STATIONARY (SITUATED ON A FLAT CLOTH SURFACE), DEPENDING ON PLAYER COMFORT IN PLAYING MULTIPLE PARTS EMPLOYING DIFFERENT TECHNIQUES (I.E. SHAKING A TAMBOURINE VS. HITTING AN OBJECT WITH A STICK). IT SHOULD BE NOTED THAT A STATIONARY TAMBOURINE PROVIDES THE OPTION FOR PLAYING IN-HAND AS WELL AS STATIONARY. THEREFORE, IT IS SUGGESTED THAT STATIONARY TAMBOURINES CONTAIN SKINS, WHILE MOUNTED TAMBOURINES CONTAIN NO SKINS. FOR PERCUSSION BATTERY TWO, ANY TAMBOURINE VARIATION FROM PERCUSSION BATTERY ONE WOULD SUFFICE, SUCH AS SKIN/NO SKIN, SIZE AND SHAPE, AND ETHNIC VARIATION (E.G. THE ARABIC RIQ AND THE INDIAN KANJEERA).

TRIANGLE (SUSPENDED): FOR PERCUSSION BATTERY ONE, THE STANDARD EQUILATERAL METAL TRIANGLE INSTRUMENT SHOULD BE USED (ALONG WITH A STANDARD METAL STRIKER) AND SUSPENDED FROM A STAND. PERCUSSION BATTERY TWO MAY OPT TO USE A BERYLLIUM COPPER TRIANGLE OR A HIGH PITCHED PIECE OF FOUND METAL WITH A RESONANT AND SUSTAINING SOUND.

WOODBLOCK (PLAYED MOUNTED OR STATIONARY): EITHER THE STANDARD SMALL SLIT DRUM WOODBLOCK (PLAYED STATIONARY ON A CLOTH SURFACE) OR THE MOUNTED JAM BLOCK MAY BE USED BY PERCUSSION BATTERY ONE. FOR DIFFERENTIATION, PERCUSSION BATTERY TWO MAY UTILIZE THE LARGER OR SMALLER WOODBLOCKS, FOUND WOODEN OBJECTS (PROVIDED AMPLE RESONANCE AND VOLUME MAY BE PRODUCED), OR TEMPLE BLOCKS. SIMILAR TO THE TUNED COWBELLS, THE VARIANCE OF TEMPLE BLOCKS FOR BOTH PERCUSSIONISTS MAY PROVIDE A WELCOME ABUNDANCE OF SONIC VARIABILITY BETWEEN WOODBLOCK PARTS.

SPLASH CYMBAL (MOUNTED): THE TRADITIONAL 10" SPLASH CYMBAL (FOR EXAMPLE THE SABIAN 10" AA SPLASH) SHOULD BE USED IN PERCUSSION BATTERY ONE. IDEAL VARIANTS FOR PERCUSSION BATTERY TWO WOULD INCLUDE THE CHINA SPLASH (6" - 10"), A 4" TO 8" BELL SPLASH, OR ADDING A SIZZLE ATTACHMENT TO ANY SIZE SPLASH CYMBAL.

CRASH CYMBAL (MOUNTED): PERCUSSIONISTS SHOULD OPT FOR LARGER SIZE CRASHES WHERE IT CONCERNS SELECTING CRASH CYMBALS TO ASSURE VOLUME AND POWER. A 16" CRASH CYMBAL FOR PERCUSSION ONE WOULD BE AN IDEAL SELECTION, WHILE PERCUSSION TWO MAY EMPLOY SMALLER OR LARGER DIAMETERS FOR VARIANCE. IF POSSIBLE, A 18"-24" CRASH CYMBAL FOR PERCUSSION BATTERY TWO MAY BE UTILIZED TO ROUND OUT WHAT MIGHT BE USED IN A STANDARD DRUM SET (OR ROCK DRUM SET).

SNARE DRUM: WHEN SELECTING SNARE DRUMS FOR THIS WORK, THE IDEAL CONSIDERATION FOR VARIANCE BETWEEN THE BATTERIES SHOULD CONCERN PITCH. THERE ARE MANY DIFFERENT WAYS THIS CAN BE ACCOMPLISHED DUE TO THE WIDE RANGE OF SNARE DRUM STYLES, SIZES, BRANDS, AND SONIC CHARACTERISTICS. ONE BASIC SOLUTION WOULD BE A 14" DRUM KIT SNARE (AT A 6.5" TO 7" DEPTH) FOR PERCUSSION BATTERY ONE, AND A PICCOLO SNARE FOR PERCUSSION BATTERY TWO (EITHER A 10" POPCORN OR 12-13" SOPRANO SNARE). HOWEVER, DIFFERENT TYPES OF SNARES AND SNARE COMBINATIONS: THE MARCHING SNARE, THE PIPE BAND SNARE, AND USING TWO DRUM KIT SNARES OF DIFFERING DIAMETERS AND DEPTHS WOULD BE ACCEPTABLE. PLAYERS ARE INVITED TO USE WHAT THEY ARE COMFORTABLE WITH, AND EXPERIMENT WITH VARIOUS SOUND COMBINATIONS. THE ONE REQUIREMENT FOR SELECTING ANY SNARE IS THE ABILITY TO TURN IT ON AND OFF.

MID TOM (MOUNTED OR FLOOR): THE USAGE OF THE TERM MID-TOM REFERS TO ANY TOM-TOM DRUM OF A HIGHER PITCH (I.E. A NON-APPROXIMATE MID-RANGE PITCH) THAN THE FOLLOWING INSTRUMENT IN THIS LIST (THE LOW OR FLOOR TOM). MID TOMS MAY BE EITHER MOUNTED ON A RACK OR, IF POSSIBLE, SITUATED ON THE FLOOR BY USE OF A STAND. BOTH PERCUSSION BATTERIES MAY SELECT A STANDARD HANGING TOM DRUM OF EITHER 12" OR 13". AS WITH THE SNARE DRUM, THE IDEAL CONSIDERATION FOR VARIANCE BETWEEN THE BATTERIES SHOULD CONCERN PITCH. SIZES OF THE TOMS MAY RELATE TO THIS DYNAMIC, BUT PLAYERS ARE MAINLY ENCOURAGED TO EXPERIMENT WITH TUNING THE THIS FIRST TOM DRUM TO ACHIEVE TONAL VARIATIONS.

Low Tom: BOTH PERCUSSIONISTS WILL UTILIZE ONE FLOOR TOM. THE STANDARD FLOOR TOM OF 16"x16" (DEPTH AND DIAMETER) MAY BE USED BY PERCUSSION BATTERY ONE, WHILE PERCUSSION BATTERY TWO MAY CHOOSE TO USE A 16x18" FLOOR TOM FOR PITCH VARIABILITY. AS WITH THE MID-RANGE TOM, THE IDEAL CONSIDERATION FOR VARIANCE BETWEEN THE BATTERIES SHOULD CONCERN PITCH. SIZES OF THE TOMS MAY RELATE TO THIS DYNAMIC, BUT PLAYERS ARE MAINLY ENCOURAGED TO EXPERIMENT WITH TUNING THE THIS FIRST TOM DRUM TO ACHIEVE TONAL VARIATIONS.

INSTRUMENTAL ENSEMBLE AND SPECIFICS CONT'D

BASS DRUM (MOUNTED): THE IDEAL BASS DRUM TO USE FOR THIS WORK IS THE MOUNTED CONCERT BASS DRUM (PRECISE POSITIONING IS UP TO THE DISCRETION OF THE PLAYER. FOR VARIATION BETWEEN THE BATTERIES, TUNING IS ENCOURAGED, BUT FOR THESE DRUMS IT IS NOT OF MAJOR CONCERN. SUSTAIN AND RESONANCE ARE OF UTMOST IMPORTANCE WHERE IT CONCERNS THIS DRUM. DUE TO THE SIZE, DIFFICULTY OF TRANSPORT, AND (PERHAPS) DIFFICULTY IN OBTAINING SUCH A DRUM, PLAYERS MAY OPT TO USE A BASS DRUM TYPICALLY ASSOCIATED WITH A DRUM KIT. THIS TYPE OF BASS DRUM (TYPICALLY PLAYED WITH THE FOOT) SHOULD HOWEVER BE PREPARED TO ACHIEVE MAXIMUM SUSTAIN AND RESONANCE, AND SHOULD BE HIT WITH A HEAVY FELT-MALLET (OR EQUIVALENT) SIMILAR TO THE CONCERT BASS DRUM.

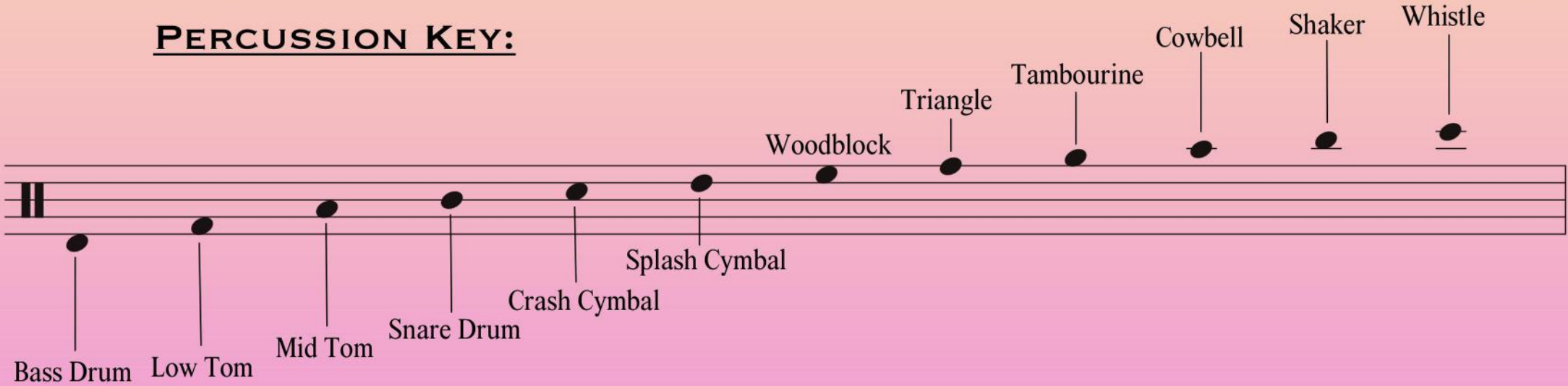
PITCHED PERCUSSION - ACOUSTIC AND ELECTRIC:

- **VIBRAPHONE:** A STANDARD MODERN VIBRAPHONE WITH A RANGE OF THREE-AND-A-HALF OCTAVES (F3 TO F6) SHOULD BE USED, AND CONTAIN THE STANDARD MECHANICS OF A DAMPER PEDAL AND ELECTRIC MOTORS. TWO AND FOUR MALLET PARTS ARE INDICATED IN THE FOLLOWING SCORES.

- **MARIMBA:** A 4.5 OCTAVE MARIMBA (F2-C7) SHOULD BE USED. TWO AND FOUR MALLET PARTS ARE INDICATED IN THE FOLLOWING SCORES.

- THE IDEAL NUMBER OF PLAYERS FOR EACH PERCUSSION BATTERY IS **TWO**, WITH EACH PLAYER PERFORMING ON ONE BATTERY OF NON-PITCHED PERCUSSION AND ONE OF THE PITCHED PERCUSSION INSTRUMENTS. HOWEVER, IF SUCH AN ARRANGEMENT IS NOT POSSIBLE, THEN **TWO ADDITIONAL PLAYERS** MAY BE INCLUDED TO PERFORM EITHER PITCHED OR NON-PITCHED PERCUSSION PARTS.

- THE ABOVE DESCRIPTIONS DEPICT THE IDEAL CONDITIONS FOR EACH PERCUSSION BATTERY. IT IS COMPLETELY UNDERSTANDABLE THAT ALL OF THE ABOVE LISTED INSTRUMENTS AND CONDITIONS MAY NOT BE ABLE TO BE PROCURED AND/OR ACHIEVED. THEREFORE, PERCUSSIONISTS, ENSEMBLES, AND ANY OTHER RESPONSIBLE PARTIES ARE ENCOURAGED TO DO THEIR BEST WHEN ACQUIRING AND ADJUSTING THE NECESSARY INSTRUMENTS FOR THIS WORK, AND FURTHERMORE GETTING CREATIVE WHERE VARIABILITY BETWEEN THE INSTRUMENTS IS CONCERNED. ONE POSSIBLE SOLUTION TO THIS WOULD BE THE CREATION OF TWO PERCUSSION BATTERIES OF FOUND OBJECTS, OR MIXING THE PERCUSSION BATTERIES WITH BOTH FOUND AND STANDARD INSTRUMENTS. FOR PITCHED PERCUSSION, ELECTRIC OR ELECTRONIC INSTRUMENTS - SUCH AS MIDI INSTRUMENTS AND ELECTRONIC KEYBOARDS - MAY BE SUBSTITUTED FOR THE STANDARD SIZE INSTRUMENTS. ANY ALTERNATE SOLUTION TO THE PITCHED PERCUSSION INSTRUMENTS IS ACCEPTABLE, SO LONG AS THE ABOVE-INDICATED RANGES ARE ABLE TO BE ACCESSED.



BLIP-FORMS

V

- BLIP-FORMS IS A CONDUCTING METHODOLOGY WHICH USES HAND SIGNS OR VISUAL CUES TO TRIGGER DIFFERENT TYPES OF EXPRESSIVE REACTIONS FROM THE PERFORMERS (ORIGINALLY INSPIRED BY COMPOSER AND CONDUCTOR WALTER THOMPSON'S SOUNDPAINTING SYSTEM). MOST OF THESE EXPRESSIVE REACTIONS ARE IMPROVISATORY IN NATURE, AND BLIP-FORMS MAY BE INTEGRATED INTO THE SCORED CONTENT AS WELL. BLIP-FORMS ARE AN ESSENTIAL FEATURE OF THIS MUSIC-DRAMA, PRIMARILY IN THE PRELUDE (WITH PERCUSSION) AND SCENES II, IV, AND V (ALTHOUGH BLIP-FORMS MAY BE INTEGRATED INTO ANY SCENE).

- BLIPVERT/CONDUCTOR IS ADVISED TO FAMILIARIZE THEMSELVES WITH THE BASIC COMMANDS BELOW. FURTHERMORE, THE EFFICACY OF THE PERFORMERS' EXPRESSIVE CONTENT CONCERNING BLIP-FORMS RELIES A GREAT DEAL ON BLIPVERT/CONDUCTOR'S ENTHUSIASM FOR AND ENGAGEMENT WITH THE COMMANDS. FOR PERFORMERS AND BLIPVERT/CONDUCTOR, IT IS HELPFUL TO THINK OF BLIP-FORMS AS FLEXIBLE COMMUNICATIVE DEVICES WHICH, THANKS TO THEIR UNDERLYING IMPROVISATORY CHARACTER, MAY LEAD THE ENSEMBLE INTO EXCITING NEW AREAS OF SPONTANEOUS CREATIVITY AND INTERACTION.

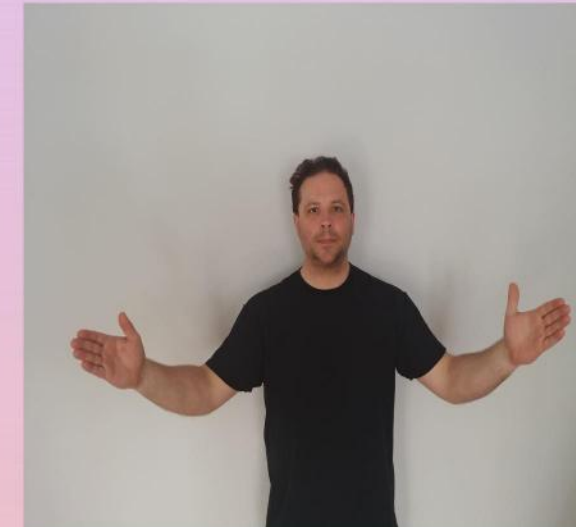
- LADY DICE FEATURES A SERIES OF 20 BASIC BLIP-FORMS AND THEIR MEANINGS FOR PERFORMERS. **NOTE:** ANYONE WHO ASSUMES THE ROLE OF BLIPVERT/CONDUCTOR MAY CHOOSE TO ADD THEIR OWN HAND SIGNS OR VISUAL CUES TO THIS LIST, THEREBY EXPANDING THE POSSIBILITIES OF IMPROVISATORY INTERPLAY AMONGST THE PERFORMERS.

GENERAL COMMANDS



POINT TO YOU:

THE INDIVIDUAL PERFORMER WHO IS POINTED TO BY B/C (BLIPVERT/ CONDUCTOR) PERFORMS THE FOLLOWING PERFORMATIVE CUE. THIS CUE WILL ALWAYS PRECEDE A FORTH-COMING PERFORMATIVE CUE OR THROAT-CUT STOP CUE.



OPEN ARMS/WELCOMING GESTURE:

THE ENTIRE ENSEMBLE PERFORMS THE FOLLOWING PERFORMATIVE CUE. THIS CUE WILL ALWAYS PRECEDE A FORTH-COMING PERFORMATIVE CUE OR THROAT-CUT STOP CUE.



BOTH HANDS CIRCULAR (BOTH HANDS MOVING OVER EACH OTHER):

THE PERFORMER OR GROUP OF PERFORMERS CONTINUE THEIR PERFORMATIVE CUE UNTIL OTHERWISE INSTRUCTED BY B/C.



THROAT-CUT MOTION:

A SLASH ACROSS THE THROAT INDICATES TO THE PERFORMER TO CEASE PLAYING OR IMPROVISING COMPLETELY.

BLIP-FORMS **CONT'D**



OVERHAND BASEBALL THROW:

PERFORMER ELICITS A LOUD EXPLOSION OF SOUND WHICH QUICKLY FADES OUT.



PINCHING HANDS (OPENING AND CLOSING):

PERFORMER PRODUCES POINTILLISTIC / STACCATO BURSTS OF SOUND RELATIVE TO VOLUME LEVEL.

PERFORMATIVE **COMMANDS**



UNDERHAND LOB THROW:

PERFORMER ELICITS A SOFT EXPLOSION OF SOUND WHICH FADES OUT GRADUALLY.



WAVING LEGATO-GLISS HANDS:

PERFORMER IMPROVISES FLUID LEGATO PASSAGES WITH GRADUAL GLISSANDOS UP AND DOWN AT WILL. THE IDEA HERE IS TO MIMIC B/C'S HAND MOTIONS AS IF THEY WERE FLOWING OR LIQUID CONSTRUCTS. PERCUSSION MAY INTERPRET THIS COMMAND BY PLAYING INDETERMINATE ROLLS ON THE ENTIRETY OF THE PERCUSSION BATTERY OR SLIDING THE MALLETS UP AND/OR DOWN THE PITCHED PERCUSSION KEYS.



HAND EXPLOSION:

A TWO-PART CUE - B/C DRAWS HANDS INTO CHEST THEN RELEASES THEM INTO AN OPEN STANCE WITH HANDS SHAKING. PERFORMER ELICITS A LOUD AND UNINTERRUPTED EXPLOSION OF NOISE UNTIL GIVEN A CUE TO CHANGE OR STOP.



PULSE PATTERN:

B/C WILL GIVE A GENERAL CUE TO AN INDIVIDUAL OR THE ENTIRE ENSEMBLE TO IMPROVISE A PULSED PATTERN OF THEIR OWN CHOOSING FOLLOWING B/C'S CONDUCTED PULSE. SUCH A PATTERN WILL OFTEN DEPICT A 4/4 CONDUCTING PATTERN FOR EASE OF INTERPRETATION ONSTAGE. PERFORMERS SHOULD HOWEVER TAKE SPECIAL NOTICE OF B/C'S TEMPO DURING THE PULSE PATTERN. A PICKUP BEAT WILL NORMALLY FOLLOW THIS COMMAND.

BLIP-FORMS CONT'D



DRAWN-OUT LINE:

B/C DRAWS HANDS OUTWARD IN A STRAIGHT LINE. PERFORMER SUSTAINS A SINGLE PITCH INDEFINITELY UNTIL GIVEN A COMMAND TO CHANGE OR STOP. PERCUSSION MAY INTERPRET THIS COMMAND BY PLAYING TREMOLO OR ROLLS ON ANY SINGLE PITCHED OR NON-PITCHED PERCUSSION ITEM.



FALLING TREE:

B/C WILL BRING HAND DOWN FROM 90-DEGREE ANGLE TO RESTING POSITION WITH OTHER HAND. WHEN GIVEN, PERFORMER SHOULD CHANGE FROM WHATEVER COMMAND THEY ARE CURRENTLY EXPRESSING BACK TO THE ORIGINALLY SCORED MATERIAL. THIS COMMAND WILL NORMALLY BE GIVEN AT THE CONCLUSION OF A DEVIATION FROM THE SCORED MATERIAL, FOR EXAMPLE AFTER A BLIP-CLIP OR A RANDOMIZED BLIP-FORMS IMPROVISATION NOT PART OF THE ORIGINAL SCORE.

PERFORMATIVE COMMANDS CONT'D



ERRATIC GLISSANDI:

B/C DRAWS HAND UP AND DOWN IN A RANDOM FASHION. PERFORMER ELICITS ERRATIC GLISSANDI UPWARDS AND DOWN ON ANY PITCH OR GROUP OF PITCHES INDEFINITELY UNTIL GIVEN A COMMAND TO CHANGE OR STOP. PERCUSSION MAY INTERPRET THIS COMMAND BY PERFORMING RAPID ROLLS ON THE TOTAL PERCUSSION BATTERY AND/OR SOLELY ON PITCHED PERCUSSION BY SLIDING MALLETS UP AND DOWN THE KEYS.



FLUTTERING HANDS:

PERFORMER ELICITS A WAVERING AND INDETERMINATE VIBRATO PASSAGE ON ANY PITCH. PERCUSSION MAY INTERPRET THIS COMMAND BY PLAYING ROLLS WHICH SWELL AND DECREASE IN VOLUME ON A SINGLE PITCHED OR NON-PITCHED PERCUSSION ITEM.



LOOPED PASSAGE:

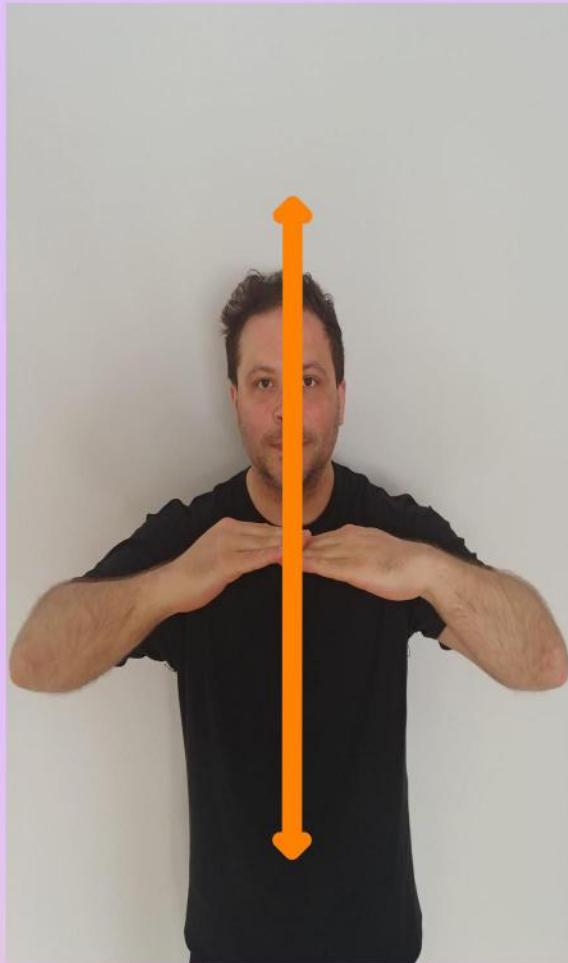
B/C MAY GIVE THIS COMMAND IN ONE OF TWO METHODS: A CIRCLE FORMED WITH BOTH HANDS OR A CIRCLE WITH ONE HAND. THE PERFORMER IS INSTRUCTED TO LOOP A DISTINCT AND BRIEF PASSAGE OF THEIR OWN CHOOSING REPEATEDLY UNTIL GIVEN A CUE TO CHANGE OR STOP. SUCH A PASSAGE MAY RELATE TO A PREVIOUSLY MEMORIZED FRAGMENT OR A SPONTANEOUSLY CREATED FRAGMENT.

ONE CLAP: PERFORMER SHOUTS AND YELLS ANGRILY AS IF IN AN ARGUMENT UNTIL GIVEN A COMMAND TO CHANGE OR STOP.

TWO CLAPS: PERFORMER LAUGHS VACILLATING BETWEEN MANIACAL AND JOYFUL LAUGHTER UNTIL GIVEN A COMMAND TO CHANGE OR STOP.

BLIP-FORMS CONT'D

ADJUSTMENT COMMANDS



VOLUME ATTENUATION:

B/C RAISES JOINED HANDS UP AND DOWN TO ADJUST VOLUME (HIGHER HANDS = LOUDER VOLUME; LOWER HANDS = LOWER VOLUME).

NOTE: B/C MAY ADDITIONALLY ADJUST VOLUME WHEN UTILIZING PERFORMATIVE COMMANDS BASED ON THE SPATIAL POSITION OF THE COMMANDS' LOCATION. FOR EXAMPLE, WHEN GIVING A **WAVING LEGATO-GLISS HANDS** COMMAND, IF THE HANDS ARE HIGH UP IN THE AIR DURING THIS COMMAND, THEN THE PERFORMER WOULD PERFORM THIS COMMAND AT A HIGH VOLUME. IF THIS COMMAND WERE GIVEN AT A LOWER SPATIAL POINT, THE PERFORMER WOULD PERFORM THIS COMMAND AT A LOWER VOLUME.



TEMPO ATTENUATION:

B/C MOVES STRAIGHT UPRIGHT HANDS INWARD AND OUTWARD. PERFORMER ADJUSTS TEMPO OF THEIR CURRENT COMMAND BASED ON B/C'S HAND POSITION (HANDS CLOSER TOGETHER = FASTER TEMPO; HANDS FARTHER APART = SLOWER TEMPO). B/C'S HAND POSITION MAY ADJUST GRADUALLY OR ERRATICALLY.



PITCH ADJUSTMENT:

B/C FORMULATES AN OFF-CENTER T-SECTION WITH BOTH ARMS, MOVING HORIZONTAL HAND UP AND DOWN. PERFORMER ADJUSTS PITCH OF THEIR CURRENT COMMAND BASED ON B/C'S HORIZONTAL ARM POSITION (HIGHER ARM = HIGHER PITCH; LOWER ARM = LOWER PITCH). B/C'S ARM POSITION MAY ADJUST GRADUALLY OR ERRATICALLY.

**** FOR SWITCHING BETWEEN PITCHED AND NON-PITCHED PERCUSSION DURING BLIP-FORMS IMPROVISATION, BLIPVERT/ CONDUCTOR MAY CREATE A SPECIFIC HAND SIGN OR CUE-CARD SIGN (SIMILAR TO THE SIGNS EMPLOYED IN SCENE II) TO INDICATE TO PLAYERS WHEN TO SWITCH TO EACH PERCUSSION TYPE. THIS MAY BE WORKED OUT WITH THE ENSEMBLE DURING REHEARSALS. THE INSTRUMENTAL ENSEMBLE MAY WISH TO CONTROL THIS NUANCE ON THEIR OWN FROM TIME TO TIME, WHICH DEPENDS ON HOW MUCH CONTROL BLIPVERT/CONDUCTOR WILL WISH TO RELINQUISH DURING IMPROVISATION.**

THE BLIP-CLIP

THE BLIP-CLIP IS A GRAPHIC NOTATION SYMBOL WHICH SIGNALS TO A PERFORMER TO IMPROVISE WITH FRENETIC ENERGY AND INTENSITY. SUCH IMPROVISATION WOULD INCLUDE: EXTENSIVE USE OF EXTENDED TECHNIQUES, DRAMATIC INCORPORATION OF EMOTIVE CONTENT, IMPROVISING WITH OR ATTEMPTING TO MIMIC ELECTRONIC TEXTURES, AND GESTURAL ACCOMPANIMENT TO THE PERFORMER'S MUSICAL MATERIAL (TO NAME A FEW).

THE UNDERLYING ESSENCE OF THE BLIP-CLIP IS BASED ON THE COMPOSER'S LONG-RUNNING SOLO ELECTRONIC MUSIC PROJECT BLIPVERT, WHICH IS TYPICALLY ASSOCIATED WITH ECLECTIC, CHAOTIC, AND RANDOMIZED SONIC FRAGMENTS ACCOMPANIED BY INTERPRETIVE (AND EQUALLY ENERGETIC) PHYSICAL MOVEMENT. PERFORMERS ARE INVITED TO VIEW "BLIPVERT DOCUMENTARY" ON THE YOUTUBE WEBSITE TO GET A SENSE OF THE HISTORY, METHODOLOGY, AND INSPIRATION BEHIND BLIPVERT (LINK: [HTTPS://WWW.YOUTUBE.COM/WATCH?V=YV4BwTFzIM8](https://www.youtube.com/watch?v=YV4BwTFzIM8))

A BLIP-CLIP IS INDICATED IN A SCORE BY THE SYMBOL SHOWN ON THE LEFT (COLOR IS CHOSEN BASED ON THE PNEUMA STREAM COLOR DEFINITIONS OUTLINED IN THE "PNEUMA STREAM EXPOSITION" SECTION, PAGES IX-XI). THERE IS NO SPECIFIC OR PROPER WAY TO INTERPRET OR PERFORM A BLIP-CLIP. RATHER, THE PERFORMER SHOULD ATTEMPT TO EXPRESS THEIR CREATIVE FACILITIES TO THE MAXIMUM POSSIBLE LEVEL OF INTENSITY WHENEVER THIS SYMBOL IS ENCOUNTERED. A PERFORMER'S IMPROVISATION DURING A BLIP-CLIP MAY ALSO BE ALTERED BY BLIP-FORMS COMMANDS AND ACCOMPANIED BY ELECTRONIC TEXTURES PROVIDED BY BLIPVERT/CONDUCTOR.

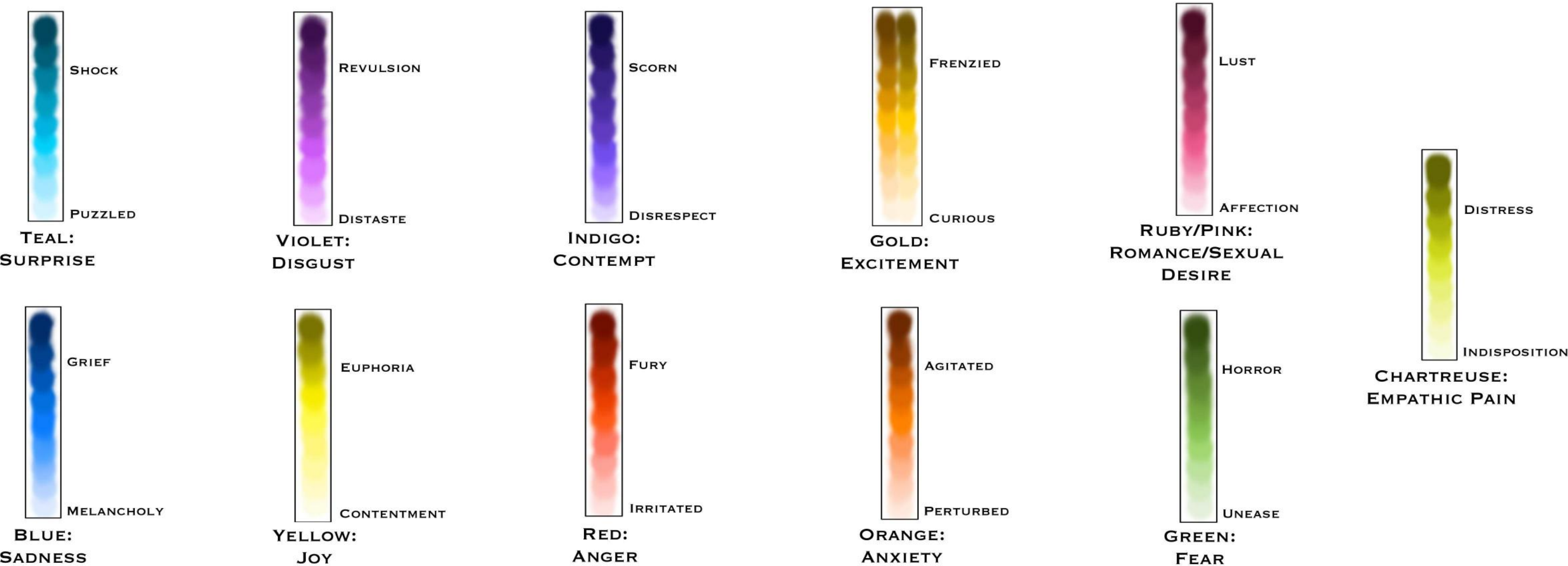


PNEUMA STREAM EXPOSITION

- THE CONCEPT OF THE PNEUMA (OR SPIRIT) STREAM IS THE INCLUSION OF NOTATED EMOTIVE CONTENT WHICH IS, LITERALLY, EMBEDDED WITHIN A MUSICAL SCORE. SUCH NOTATIONS APPEAR AS COLORED STREAMS OF VARYING SIZE, SHAPE, BEHAVIOR, AND CONSISTENCY. PNEUMA STREAMS ARE INTENDED TO ADD AN INTIMATE DIMENSION OF INTERPRETIVE CONTENT FOR INSTRUMENTALISTS, HOPEFULLY PROVIDING HEIGHTENED AND INTRICATELY PROFOUND LEVELS OF EMOTIONAL, SPIRITUAL, AND PSYCHOLOGICAL EXPRESSION THROUGHOUT THE WORK.
- PNEUMA STREAMS INVOLVE FOUR DISTINCT DIMENSIONS OF INTERPRETATION:

1) EMOTIONAL TYPE = COLOR:

THE SUGGESTED TYPE OF EMOTIONAL STATE (E.G. ANGER, HAPPINESS, SADNESS, FEAR, SURPRISE, ETC.) IS BASED ON THE COLOR PRESENTED. COLORS MAY CHANGE DRAMATICALLY FROM POINT TO POINT, BUT MOST PNEUMA STREAMS MAY STAY RELATIVELY CONSISTENT CONCERNING COLOR AT DEFINITIVE POINTS. A COMPLETE CONCEPTION OF THE EMOTION/COLOR ASSOCIATIONS INVOLVED IN THIS WORK MAY BE INTERPRETED VIA THE FOLLOWING DIAGRAMS:



NOTE: WHILE ENGAGEMENT TOWARDS THE DARKER ASPECTS OF THE ABOVE COLORS OBVIOUSLY INDICATES A DEVOTION TO THE MORE EXTREME NUANCES OF EACH EMOTION, THE UPPER, DARKER SHADES BEYOND THE TOP END OF THE EMOTIONAL NUANCES SHOULD DIRECT THE PERFORMER TOWARDS INCORPORATING A CHAOTIC OR TUMULTUOUS CHARACTER INTO THE STATED EMOTION, I.E. THE INCORPORATION OF MADNESS, FURTHER CHARACTERIZED BY DRAMATIC AND COMPELLING CHANGES, OR SWINGS OF MOOD AND TEMPERAMENT.

2) INCORPORATION = TRANSPARENCY VS. OPAQUENESS:

THE AMOUNT OF THE EMOTIONAL STATE THE PLAYER SHOULD INCORPORATE INTO THEIR PERFORMANCE IS REPRESENTED BY THE TRANSPARENCY OR OPAQUENESS OF THE DISPLAYED COLOR. FOR EXAMPLE, BASED ON THE PREVIOUS COLOR DIAGRAMS, AN OPAQUE, OR THICK, COLOR OF RED DURING A PASSAGE WOULD INDICATE A STRONG ADHERENCE TO, OR ADDITION OF, EMOTIONAL ANGER:



WHEREAS A MORE TRANSPARENT, OR DIM, COLOR OF THE SAME TYPE WOULD INDICATE A MILD OR ADHERENCE TO, OR ADDITION OF, EMOTIONAL ANGER DURING THE PERFORMANCE OF A SPECIFIC PASSAGE (DIM QUALITIES ARE MORE EVIDENT WHEN VIEWED ON THE MUSICAL SCORE ITSELF):



3) EMOTIONAL STABILITY (I.E. LEVEL OF FOCUS) = STRUCTURAL SHAPE + SIZE:

SOME PNEUMA STREAMS APPEAR AS DEFINED LINEAR CONSTRUCTS, WHILE OTHERS MAY APPEAR AS MORE RANDOMIZED, OR DISPARATE, COLLECTIONS OF BLOTCHES, SMUDGES, AND STREAKS OF COLOR (I.E. LINEAR ABERRATIONS). THE PNEUMA STREAM'S STRUCTURAL SHAPE IS MEANT TO CORRESPOND TO THE OVERALL STABILITY OF THE PERFORMER'S EMOTIONAL COMMITMENT. FOR EXAMPLE, A DEFINITIVE SOLID BLUE LINE WOULD INDICATE A DEFINED AND STRAIGHTFORWARD COMMITMENT TO SADNESS:



WHILE A MORE RANDOMIZED, DISPARATE STRUCTURAL SHAPE OF THE SAME COLOR WOULD INDICATE A SPONTANEOUS, AIMLESS (I.E. UNSTABLE) COMMITMENT TO SADNESS (I.E. SADNESS DROPPING IN AND OUT OF THE PERFORMANCE):



IT IS HELPFUL TO INTERPRET AIMLESS COMMITMENT TO ANY EMOTION IN THE CONTEXT OF BELOW POINT NUMBER FOUR REGARDING INTENSITY, AS DISPARATE ELEMENTS WILL APPEAR AT MULTIPLE, RANDOM POINTS ON THE STAFF, IN WHICH CASE THE PERFORMER MAY CHOOSE AT WILL DEGREES OF INTENSITY.

LINE OR STRUCTURAL SIZE REPRESENTS THE AMPLIFICATION OF EMOTIONAL SIGNALS IN THE FACE AND/OR VOICE (FROM A PERFORMANCE PERSPECTIVE, ONE MAY INTERPRET THIS AS THEATRICALITY). FOR EXAMPLE, ANGER MAY INSPIRE FROWNING, SCOWLING, OR LOOKS OF DISAPPOINTMENT (DEPENDING ON COLOR TYPE). SMALLER SIZE LINES WOULD INDICATE A LOW AMOUNT OF FACIAL/VOCAL EXPRESSION, WHILE LARGER LINES WOULD INDICATE A LARGE AMOUNT OF FACIAL/VOCAL THEATRICALITY.

4) INTENSITY AND DYNAMISM = POSITION ON THE STAFF + ACTIVITY SHAPE:

AS PNEUMA STREAMS INTERWEAVE WITH AND COMPLEMENT THE MUSICAL MATERIAL, THEIR POSITION ON THE STAFF AND MOVEMENT DETERMINES, RESPECTIVELY, THE LEVEL OF INTENSITY AND BEHAVIOR THROUGHOUT A SPECIFIC SECTION. FOR EXAMPLE, ANGULAR/LINEAR SHIFTS ON THE STAFF WOULD INDICATE AN ERRATICALLY CHANGING, OR PERPETUALLY CONSISTENT, LEVEL OF INTENSITY WHICH IS PRONE TO SUDDEN CONTRASTING SHIFTS:



ROUNDED AND/OR FLUID SHIFTS ON THE STAFF WOULD INDICATE GRADUALLY CHANGING LEVELS OF INTENSITY, HENCE REFLECTING MORE FLEXIBLE SHIFTS IN THE PERFORMER'S EMOTIONAL DYNAMICS:



PNEUMA STREAM EXPOSITION CONT'D

BLOCKS

- AT CERTAIN POINTS IN THIS WORK (SUCH AS SCENE IV - "HALLUCINATION #II), PNEUMA STREAM COLORS ENTIRELY CHARACTERIZE A MUSICAL PASSAGE OR CELL OF MUSICAL MATERIAL, APPEARING AS A SOLID COLOR "BLOCK" (OR GRADIENT). IN THIS PARTICULAR CASE, THE EMOTIONAL CONTENT OF THE PASSAGE IS CLEARLY DEFINED AS A SINGULAR CONSTRUCT. FOR EXAMPLE, A PASSAGE OF MUSICAL MATERIAL COLORIZED SOLID GREEN WOULD INDICATE TO THE PERFORMER TO PLAY THEIR PASSAGE IN A DEFINED STATE OF FEAR (SPECIFIC NUANCES OF THIS, OR ANY, EMOTIONAL STATE WOULD OF COURSE BE DETERMINED BY ITS SHADE AND RELATED POSITION ON THE AFOREMENTIONED COLOR CHART).

WARPS

- AT CERTAIN POINTS IN THIS WORK (PARTICULARLY SCENE II AND V - "THE LADY'S LAMENT" AND "DISCORPORATION"), THERE ARE NOTICEABLE WARPS IN THE NOTATION, SUCH AS DISTRESSED STAFF LINES, WARPED NOTES, AND ACCENTUATED DIMENSIONAL DISTORTIONS OF NOTATED MATERIAL. SUCH WARPS ARE MEANT TO ENCOURAGE DRAMATIC MOVEMENT IN ACCORDANCE WITH THE NOTATED MATERIAL. SUCH MOVEMENT MAY INCLUDE, BUT IS NOT LIMITED TO: WHOLE BODY MOVEMENT ACROSS THE STAGE, DRAMATIC EXPRESSIONS UTILIZING HANDS AND ARMS, FLUID OR FLOWING UPPER TORSO MOVEMENTS, CROUCHING, AND SHAKING. WARP MOVEMENTS MAY BE INTERPRETED AT THE DISCRETION OF THE PERFORMER. SUCH WARPS, PARTICULARLY IN A MORE TRADITIONALLY NOTATED SCENE AS "THE LADY'S LAMENT," ARE MEANT TO ADD YET ANOTHER DIMENSION OF EXPRESSIVE CONTENT TO THE PERFORMER'S EXPERIENCE, ACTING AS PERHAPS A LOGICAL PHYSICAL EXTENSION OF THE PNEUMA STREAMS' EMOTIONAL ESSENCE. SUCH WARPS ARE PRIMARILY USED WITH THE SOPRANO (DUE TO THE NON-USE OF A PHYSICAL INSTRUMENT) AND IN IMPROVISED/ALEATORIC SECTIONS WITH THE PERCUSSION WHERE MOVEMENT MAY BECOME A PRONOUNCED POSSIBILITY.

SPECIAL CONSIDERATIONS

- ONE OF THE FUNDAMENTAL CONCEPTS OF THIS MUSIC-DRAMA IS THE COMPLEXITY OF THE HUMAN CONDITION WHERE IT CONCERNS PSYCHOLOGICAL STATES. AS SUCH PNEUMA STREAMS ATTEMPT TO PROVIDE A BLUEPRINT FOR EXPRESSING EMOTIONAL DYNAMISM WITHIN AN EXPRESSIVE (IN THIS CASE MUSICAL) FRAME OF REFERENCE. ANY SUCCESSFUL INTERPRETATION OF PNEUMA STREAM DIMENSIONS WILL INVOLVE IN-DEPTH SCORE STUDY AND, PERHAPS, THE SUBSEQUENT DEVELOPMENT OF A PERFORMATIVE PLAN IN WHICH TO ACCURATELY REFLECT THE EMOTIONAL CONTENT. HENCE, PERFORMERS MAY WISH TO INDICATE SPECIFIC CONDITIONS, EMOTIONAL STATES, INTERPRETATIONS, NUANCES, SHIFTS, CHANGES OVER TIME, AND ANYTHING SPECIFIC ON THE SCORE ITSELF, OR DRAW UP AN ANCILLARY EMOTIONAL ROAD MAP FROM SCENE TO SCENE.

- WHEN INTERPRETING PNEUMA STREAMS, PERFORMERS MAY CHOOSE TO FOCUS ON ONE OR MORE OF THE CONDITIONS OF THE PNEUMA STREAMS. FOR EXAMPLE, SOME PERFORMERS MAY SIMPLY CONSIDER EMOTIONAL TYPE AS NECESSARY, WHILE OTHERS MAY CHOOSE TO PRECISELY INCORPORATE ALL OF THE PNEUMA STREAM DIMENSIONS INTO THEIR EXPERIENCE. SOME PERFORMERS MAY CHOOSE TO CREATE THEIR OWN EMOTIONAL SCHEMATIC FOR INTERPRETATION BASED ON THE SUGGESTIONS GIVEN. WHAT IS IMPORTANT TO REMEMBER WHEN DEALING WITH PNEUMA STREAMS IS, THAT AS AN ADDED NOTATIONAL ELEMENT, THEY ENCOURAGE A MORE INTIMATE EMOTIONAL ASSOCIATION AND CONNECTION WITH THE SCORE ITSELF, PERHAPS GALVANIZING THE PERFORMER TO ADD COMPELLING AMOUNTS OF INSPIRATION, EXCITEMENT, DEPTH, DRAMA AND INTENSITY INTO THEIR INTERPRETATION OF THE SCORE. ANOTHER OPTION IS FOR PERFORMERS TO MAP THEIR OWN EMOTIONAL INVOLVEMENT THROUGHOUT THE SCORE; I.E. PNEUMA STREAMS ARE NOT FOLLOWED VERBATIM, BUT RATHER PROVIDE INSPIRATION FOR EMOTIVE CONTENT.

- AS STATED IN THE BLIP-FORMS SECTION, ALL OF THE STAGE ACTION, ENSEMBLE CUES, SCORE AND ENTRANCE CUES, AND ELECTRONIC SOUND PLAYBACK AND MANIPULATION IS FACILITATED BY BLIPVERT/CONDUCTOR. WHILE IT WOULD BE CONVENIENT TO SIMPLY REFER TO THIS INDIVIDUAL AS A CONDUCTOR, THE INCLUSION OF BLIPVERT IN THE TERMINOLOGY REFERS SPECIFICALLY TO THE SUBSTANTIAL PRESENCE OF ELECTRONIC SOUND MANIPULATION, COLLABORATIVE IMPROVISATION WITH THE ENSEMBLE, AND PERFORMATIVE GESTURES COMMONLY FEATURED IN BLIPVERT PERFORMANCES. THIS IS TO SAY THAT ANY INDIVIDUAL MAY ASSUME THE ROLE OF BLIPVERT/CONDUCTOR FOR THIS PIECE, REALIZING OF COURSE THAT THEIR DIRECTORIAL DUTIES CONSIST OF CONTROLLING ELECTRONIC SOUND IN ADDITION TO CUEING AND CONDUCTING.

- THE HARDWARE AND SOFTWARE COMPONENTS TO BE USED IN THIS WORK CONSIST OF THREE PRIMARY AREAS OF OPERATION: 1) A SOUND FILE PLAYBACK INTERFACE CAPABLE OF PROVIDING A METRONOME PULSE FOR THE PERCUSSIONISTS, PARTICULARLY IN SCENES II, IV, AND V, 2) A SAMPLE RECALL/PLAYBACK INTERFACE WHERE AUDIO MAY BE MANIPULATED AND EFFECTED VIA A HARDWARE INTERFACE, AND 3) A SOUND MIXING BOARD FOR ATTENUATING THE VOLUME AND FREQUENCY RANGES FOR EACH RELATED AREA OF OPERATION. ANY OF THESE COMPONENTS MAY BE OF HARDWARE OR SOFTWARE ORIENTATION, YET FOR EASE OF SETUP, USE, AND VARIABILITY SOFTWARE COMPONENTS IN CONJUNCTION WITH A MIDI CONTROLLER IS RECOMMENDED.

- BELOW ARE SOME SUGGESTED POPULAR ELECTRONICS COMPONENTS FOR EACH AREA OF OPERATION WHICH MAY, HOPEFULLY, PROVIDE A SUBSTANTIAL OF AMOUNT OF CONTROL AND INSPIRE MAXIMUM EXPRESSIVE IMPACT THROUGHOUT THE PERFORMANCE:

1) SOUND FILE PLAYBACK; METRONOME: A DAW PROGRAM SUCH AS PROTOOLS, APPLE LOGIC, CUBASE, REASON, OR ADOBE AUDITION WILL BE SUFFICIENT FOR THIS WORK. THE PRELUDE IS THE ONLY SCENE WHICH FEATURES A CIRCA 13 MINUTE SOUND FILE WHICH MAY SIMPLY BE PLAYED UNTIL COMPLETION. AS BLIP-FORMS DO OCCUR BETWEEN BLIPVERT/CONDUCTOR AND THE PERCUSSIONISTS, THIS TRACK MAY BE MANIPULATED AND EFFECTED BY BLIPVERT/CONDUCTOR PROVIDED THERE IS AN OPTION TO DO SO (YET THIS IS NOT A NECESSARY CONDITION). FOR SCENES II, IV, AND V -- OR ANY SCENE WHICH REQUIRES A DEFINITIVE TEMPO STATEMENT -- HEADPHONES SHOULD BE PROVIDED FOR BLIPVERT/CONDUCTOR AND BOTH PERCUSSIONISTS.

2) SAMPLE RECALL/PLAYBACK: THE MOST EFFECTIVE SOFTWARE WHICH MAINTAINS A PERFORMATIVE EDGE WHERE IT CONCERNS SAMPLE STORAGE AND MANIPULATION ARE ENHANCED DJ CENTERED PLATFORMS SUCH AS NATIVE INSTRUMENTS TRAKTOR, SERATO DJ, VIRTUAL DJ, AND ABLETON LIVE. EACH OF THESE PROGRAMS ARE CAPABLE OF STORING SAMPLED SOUND FILES OF VARYING LENGTHS, ADDITIONALLY FEATURING METHODS BY WHICH TO MANIPULATE AND EFFECT SAID SOUND FILES IN UNIQUE AND INTRIGUING WAYS. FOR EXAMPLE, NATIVE INSTRUMENTS' TRAKTOR PROGRAM FEATURES WHAT ARE REFERRED TO AS REMIX DECKS. REMIX DECKS ARE SPECIFICALLY DESIGNED FOR CREATIVE CHOPPING, SPLICING, RE-MIXING, AND TRIGGERING SAMPLED SOUNDS (OR SOUND FILES) IN A PERFORMATIVE CONTEXT. FURTHERMORE, TRAKTOR FEATURES A WIDE RANGE OF ECLECTIC AUDIO EFFECTS TO UTILIZE WITH THE REMIX DECKS, SUCH AS BEATMIXING (OR BEATMASHING), REVERB, TAPE DELAY, FILTERS, BIT CRUSHING, AND NOISE GATES TO NAME A FEW.

3) SOUND MIXING BOARD: ANY MIXING BOARD WITH A MINIMUM OF TWO STEREO CHANNELS, A STEREO OUTPUT CHANNEL, AND AN ADEQUATE STRIP OF FREQUENCY EQUALIZATION CONTROLS -- AT THE VERY LEAST ADDRESSING HIGH, MID, AND LOW RANGES -- IS ACCEPTABLE FOR THIS WORK. DEPENDING ON THE ANCILLARY CHOICES BLIPVERT/CONDUCTOR DECIDES TO MAKE IN TERMS OF ELECTRONICS, THE CHOICE OF MIXING BOARD WILL HAVE TO ACCOMMODATE ALL OF THE ELECTRONICS ADEQUATELY. THE SOUND MIXING BOARD SHOULD MAINLY BE USED AS A MEANS TO INTELLIGIBLY ADJUST EQUALIZATION FREQUENCIES AND VOLUME LEVELS THROUGHOUT THE MUSIC-DRAMA.

ELECTRONICS AND INTEGRATION CONT'D

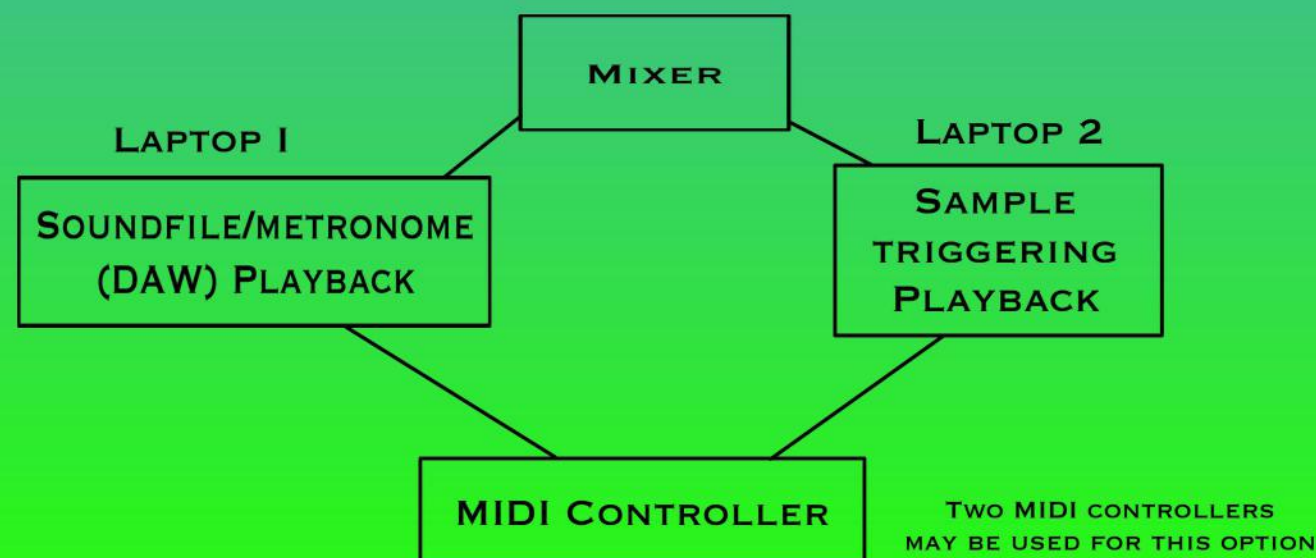
- **HARDWARE CONTROLLERS:** THE CHOICE OF A SOFTWARE, OR MIDI, CONTROLLER FOR THIS WORK IS ENTIRELY UP TO THE DISCRETION OF BLIPVERT/CONDUCTOR. REGARDLESS, ANY SELECTED HARDWARE CONTROLLER SHOULD CONTAIN BUTTONS OR KEYS FOR TRIGGERING SAMPLES AS WELL AS KNOBS OR SLIDERS FOR SOUND MANIPULATION (BUTTONS OR KEYS MAY FACILITATE SOUND MANIPULATION AS WELL). OVERALL, IT IS HELPFUL THAT BLIPVERT/CONDUCTOR THINK OF THEIR CHOICE OF CONTROLLER AS A PERFORMATIVE DEVICE, ONE WHICH CAN ASSIST WITH IMPROVISATORY INTERACTION WITH THE ENSEMBLE AND EXPAND THE MOVEMENT/GESTURAL CAPACITIES OF BLIPVERT/CONDUCTOR. THUS, SOUND TRIGGERING AND PLAYBACK NEED NOT BE A STRICTLY CONTAINED OR RIGID ACTIVITY IN THIS WORK. MUCH LIKE THE TRADITIONAL CONDUCTOR, BLIPVERT/CONDUCTOR IS ENCOURAGED TO THINK OF THEIR ELECTRONICS IN THIS WORK AS AN INSTRUMENTAL ARSENAL, ONE WHICH PRODUCES ITS OWN UNIQUE GESTURAL IDIOSYNCRASIES THROUGH PERFORMANCE. IT IS RECOMMENDED THAT BLIPVERT/CONDUCTOR RESEARCH AND EXPERIMENT WITH CONTROLLERS IN AN ATTEMPT TO FIND ONE THAT IS BOTH COMFORTABLE AND SIMPLE TO USE AND PROGRAM WITH THEIR CHOSEN PLAYBACK/TRIGGERING SOFTWARE. SOME SUGGESTIONS FOR EFFECTIVE HARDWARE CONTROLLERS ARE:

- | | | | |
|-----------------------------|----------------------|--------------------------------|----------------|
| - AKAI APC MkII | - AKAI MPK MINI MkII | - DJ TECHTOOLS MIDI FIGHTER 3D | - NUMARK ORBIT |
| - LIVID BASE II | - ALESIS V-MINI | - NOVATION LAUNCHKEYMINI 25 | |
| - LIVID INSTRUMENTS CNTRL:R | - AKAI MPK 249 | - M-AUDIO TRIGGERFINGER | |

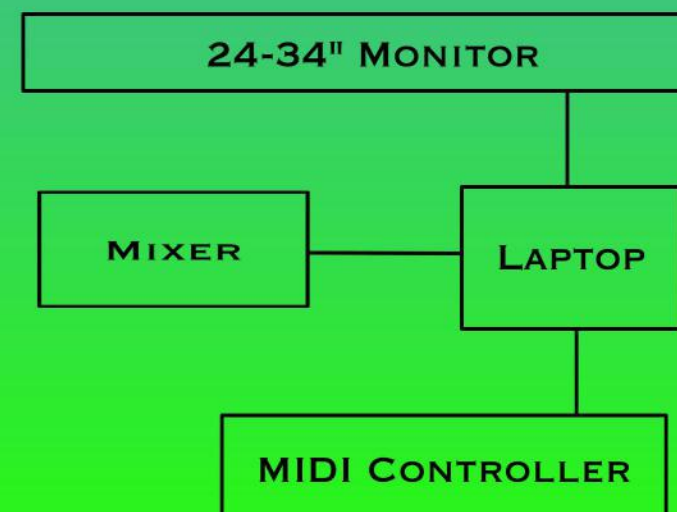
NOTE: MANY SOFTWARE PROGRAMS CONTAIN ALL OF THE REQUIRED ELECTRONIC CONDITIONS FOR THIS WORK IN ONE CONCISE PACKAGE. FURTHERMORE, ADVANCED VISUAL PROGRAMMING LANGUAGES SUCH AS MAX/MSP ALLOW FOR THE PRECISE PROGRAMMING OF A PERSONALIZED SOFTWARE ENVIRONMENT WHICH WILL SERVICE ALL OF THE ELECTRONIC PARTICULARS OF THIS WORK, AS WELL AS INCORPORATING THE DYNAMICS OF MIXING AND MIDI CONTROLLER PROGRAMMING.

- **PA SYSTEM:** THIS WORK WILL REQUIRE THE USE OF A PUBLIC ADDRESS SYSTEM. IDEAL SPEAKER SIZE SHOULD BE AT LEAST 15 INCHES. SPEAKERS SHOULD EMPLOY QUARTER-INCH CABLES FOR CONNECTION TO BLIPVERT/CONDUCTOR'S ELECTRONICS CONSOLE. A SEPARATE MIXING BOARD FOR THE PA SYSTEM ITSELF MAY BE USED FOR REFINEMENT OF FREQUENCIES, BUT IS NOT NECESSARY.

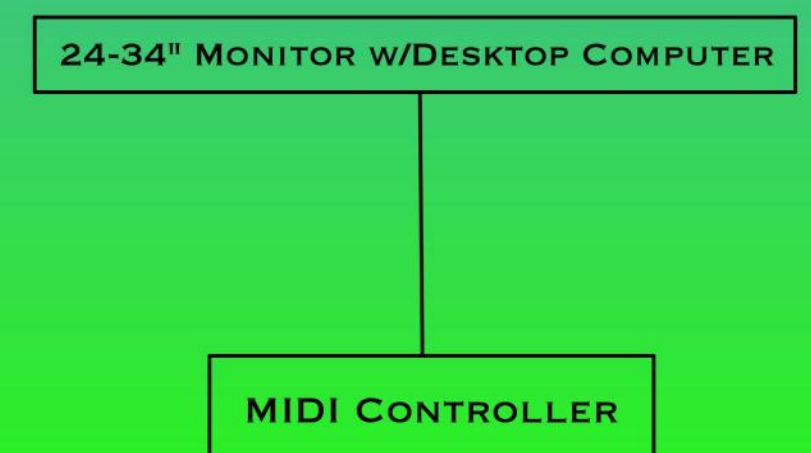
DOUBLE-LAPTOP SETUP:



SINGLE LAPTOP + MONITOR SETUP:



SELF-CONTAINED SETUP:



- FOR WHOEVER ASSUMES THE ROLE OF BLIPVERT/CONDUCTOR, THE ELECTRONIC TRACKS TO BE USED IN THIS MUSIC-DRAMA MAY BE ACCESSED AT THE FOLLOWING LINKS:

<https://doi.org/10.7939/r3-0zrm-6706>

https://drive.google.com/open?id=1Zp-w6EJdcbDYbFkio8OHMR__G5GBFt6y

EACH TRACK IS ORGANIZED AND CATALOGED BY SCENE (IN CORRESPONDING FILE FOLDERS), AND CONSIST OF THE FOLLOWING CHARACTERISTICS:

PRELUDE: CONTAINS ONE (CIRCA) THIRTEEN-MINUTE-LONG WAV FILE WHICH IS TO BE PLAYED BACK IN ITS ENTIRETY. BLIPVERT/CONDUCTOR (BC) MAY CHOOSE TO APPLY EFFECTS TO THIS TRACK THROUGHOUT.

SCENE I: CONTAINS A SERIES OF TWENTY-THREE LABELED SNAPSHOTS (WAV FILES) OF ELECTRONIC MATERIAL WHICH ARE TO BE TRIGGERED AT DISTINCT POINTS THROUGHOUT THE SCENE (NOTATED ON THE SCORE ITSELF; SEE SCENE I PERFORMANCE INSTRUCTIONS, PAGE 14). THESE WAV FILES SHOULD BE USED IN CONJUNCTION WITH BLIP-CLIP MATERIAL.

SCENE II: CONTAINS SEVEN ELECTRONIC WAV FILES WHICH BC MAY USE AS COLORIZATIONS THROUGHOUT THE SCENE. THIS IS TO SAY THAT BC MAY CHOOSE WHEN AND HOW TO PLAY AND EFFECT THE ELECTRONIC MATERIAL THROUGHOUT THE SCENE.

SCENE III: CONTAINS TWENTY ELECTRONIC WAV FILES (TEN FOR "SUMMONING..." AND TEN FOR "CHANT...") WHICH BC MAY USE AS COLORIZATIONS THROUGHOUT THE SCENE.

SCENE IV: CONTAINS SEVEN ELECTRONIC WAV FILES WHICH BC MAY USE AS COLORIZATIONS THROUGHOUT THE SCENE (SEE ABOVE SCENE II CONDITIONS).

SCENE V: CONTAINS TEN ELECTRONIC WAV FILES WHICH BC MAY USE AS COLORIZATIONS THROUGHOUT THE SCENE.

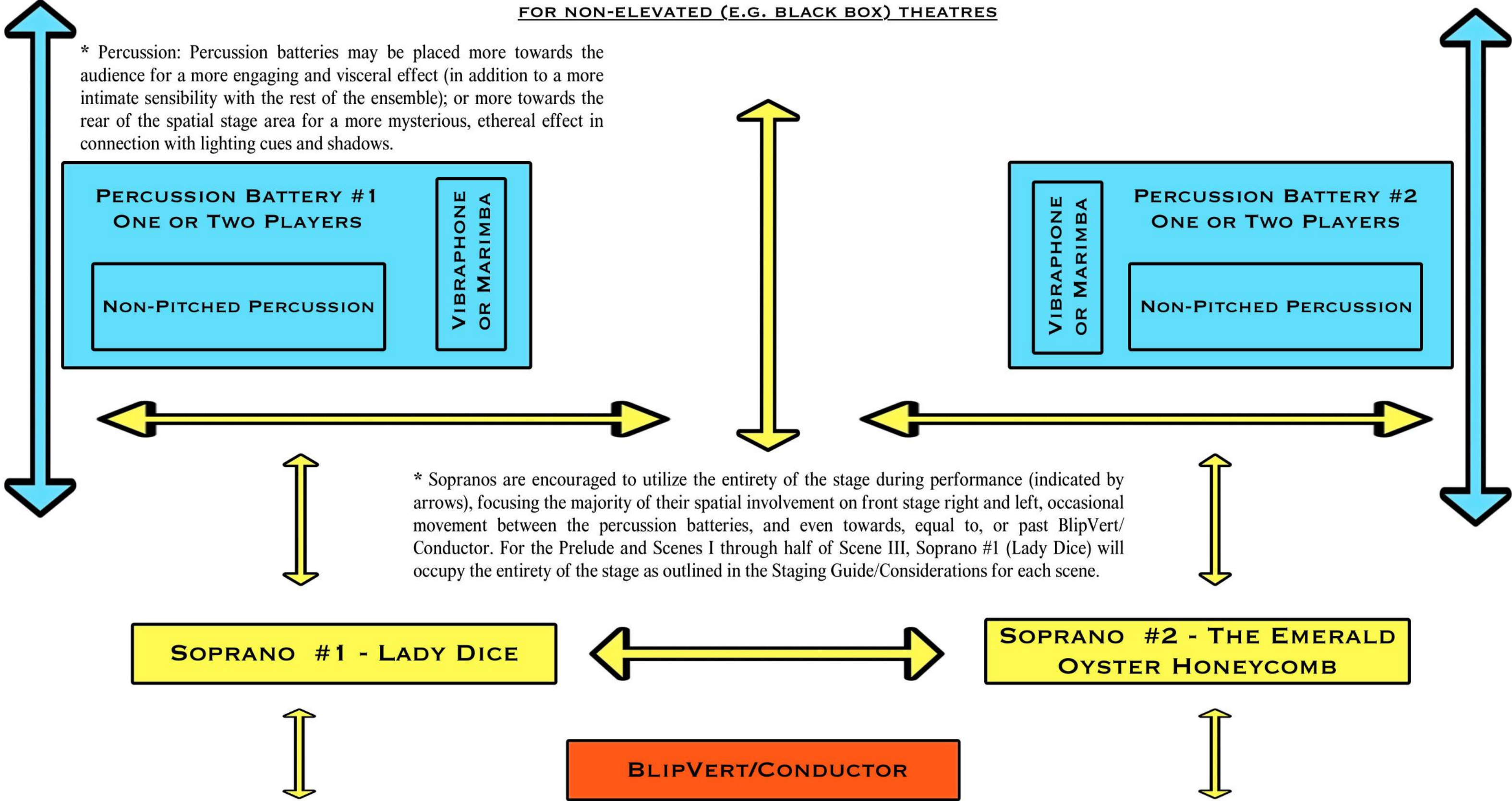
BLIP-CLIP MATERIAL: THE BLIP-CLIP IS MOST PROMINENTLY FEATURED IN SCENES I AND V. BLIP-CLIP MATERIAL WILL CONSIST OF HIGHLY DENSE AND VARIED COLLECTIONS OF SOUND, SUCH AS FRACTURED PERCUSSIVE FRAGMENTS, FLUCTUATING SOUNDSCAPES OF NOISE AND TONAL ATMOSPHERES, ARPEGGIATED SYNTH LINES, AND MULTI-LAYERED VOCAL COLLAGES. BC SHOULD FULLY UTILIZE ALL BLIP-CLIP MATERIAL WHEREVER IT IS CALLED FOR, FREELY AFFECTING AND MIXING THE MATERIAL AT WILL FOR MAXIMUM DRAMATIC EFFECT AND SONIC IMPACT.

NOTE: WHOEVER ASSUMES THE ROLE OF BC MAY CHOOSE, AND ARE ENCOURAGED, TO CREATE AND DESIGN THEIR OWN MATERIAL FOR COLORIZATION AND BLIP-CLIP FRAGMENTS, THUS FORMULATING A RICH COLLECTION OF ELECTRONIC MUSIC MATERIAL WHICH MAY BE ADDED TO AND ENRICHED BY SUBSEQUENT BLIPVERT/CONDUCTORS. THE ELECTRONIC MATERIAL FOR THIS MUSIC-DRAMA SHOULD NOT BE THOUGHT OF AS AN END IN ITSELF, BUT RATHER AS A FOUNDATION OF POSSIBILITIES WHICH ENCOURAGES THE PROLIFERATION OF SOUND DESIGN.

STAGING SCHEMATIC

FOR NON-ELEVATED (E.G. BLACK BOX) THEATRES

* Percussion: Percussion batteries may be placed more towards the audience for a more engaging and visceral effect (in addition to a more intimate sensibility with the rest of the ensemble); or more towards the rear of the spatial stage area for a more mysterious, ethereal effect in connection with lighting cues and shadows.



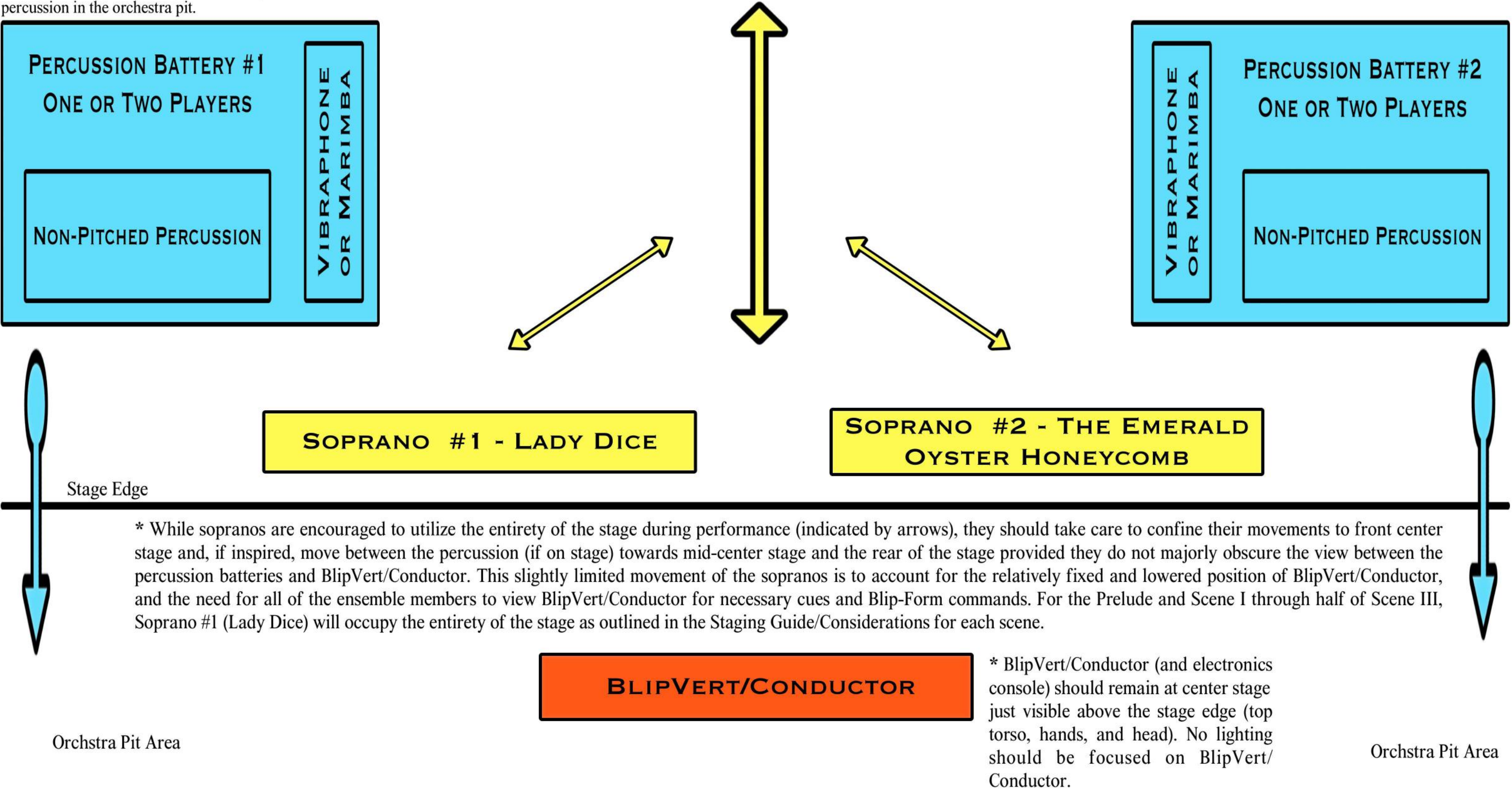
* Sopranos are encouraged to utilize the entirety of the stage during performance (indicated by arrows), focusing the majority of their spatial involvement on front stage right and left, occasional movement between the percussion batteries, and even towards, equal to, or past BlipVert/Conductor. For the Prelude and Scenes I through half of Scene III, Soprano #1 (Lady Dice) will occupy the entirety of the stage as outlined in the Staging Guide/Considerations for each scene.

* BlipVert/Conductor (and electronic console) should remain at center front stage. BlipVert/Conductor will have the opportunity to move back and forth in front of the stage in this kind of a setting. No lighting should be focused on BlipVert/Conductor. If there is a possibility that BlipVert/Conductor may be further hidden from the audience then this may be taken into consideration, just so long as all performers are able to clearly see BlipVert/Conductor for curs and Blip-Forms commands.

STAGING SCHEMATIC

FOR THEATRES WITH AN ELEVATED STAGE

* Percussion batteries should be placed EITHER at the sides of stage right and left halfway between the front and rear of the stage (depending on staging layout) or in the orchestra pit. All percussionists should be in an ideal position to see BlipVert/Conductor at all times. If there is an opportunity for expanded stage decoration, percussion in the orchestra pit.



STAGING GENERAL CONT'D

- **LIGHTING:** LIGHTING SUGGESTIONS ARE GIVEN UNDER THE STAGING GUIDE/SUGGESTIONS SECTION OF EACH SCENE IN THE SCORE. THE SUGGESTIONS GIVEN ARE, WHAT WOULD BE CONSIDERED, IDEAL LIGHTING CONDITIONS FOR EACH SCENE. HOWEVER, THE COMPOSER REALIZES THAT DESPITE THE SUGGESTIONS GIVEN, THE LIGHTING DIRECTOR MAY BE LIMITED BY THE EQUIPMENT AVAILABLE. IN THIS CASE, THE LIGHTING DIRECTOR IS ADVISED TO TAKE FULL AUTHORITY OVER THE LIGHTING PROTOCOLS THROUGHOUT THIS WORK, ON OCCASION CONSULTING WITH BLIPVERT/CONDUCTOR AND THE PERFORMERS ON THE LIGHTING CONDITIONS WHICH ARE MOST EFFECTIVE AND REASONABLE FOR EACH SCENE.

- **STAGE SCENERY:** AS INDICATED AT THE BEGINNING OF THE SCORE, THE SCENE OF THE ACTION FOR THIS WORK IS THE MIRROR-PALACE OF LADY DICE. THEREFORE, THE IDEAL STAGING DESIGN FOR THIS WORK WOULD BE THAT OF A HALL OF MIRRORS, OR SCENERY ARRANGEMENT IN WHICH MULTIPLE REFLECTIVE SURFACES ARE PRESENT. THE PERSONALITY OF LADY DICE IS PRIMARILY CHARACTERIZED BY INTENSIVE AND RAPIDLY SHIFTING EMOTIONAL STATES OF AWARENESS AND INDULGENCES. HENCEFORTH, THE PRESENCE OF SUCH REFLECTIVE SURFACES SERVES TO AMPLIFY AND HEIGHTEN THE EFFECT OF LADY DICE'S EMOTIONAL ECCENTRICITIES BY EXHIBITING THEM TO THE AUDIENCE FROM A MULTITUDE OF PERSPECTIVES. THERE SHOULD BE AMPLE ROOM FOR BOTH CHARACTERS - LADY DICE AND THE EMERALD OYSTER HONEYCOMB - TO MANEUVER FREELY THROUGHOUT THE STAGE (DEPENDING ON THE STAGE TYPE EXPLAINED IN THE PREVIOUS PAGES) AND TO EXIT AND ENTER THE STAGE. IF THE PERCUSSION BATTERIES ARE TO JOIN THE STAGE ACTION (REGARDLESS OF THE STAGE TYPE), MORE CONSIDERATION SHOULD BE GIVEN TO ADEQUATE PLACEMENT AND LOCATION IN RELATION TO BLIPVERT/CONDUCTOR FOR EACH BATTERY. INTEGRATION WITH THE MIRRORED STAGE SCENERY AND THE SOPRANOS THEMSELVES MAY BE CONSIDERED AS A COMPLEMENTARY OR SECONDARY ISSUE.

- **COSTUMING:** WHILE THERE ARE NO SPECIFIC COSTUME REQUIREMENTS FOR EITHER LADY DICE OR THE EMERALD OYSTER HONEYCOMB, SPECIAL ATTENTION SHOULD BE GIVEN IN ALL CASES OF COSTUMING TO MAKE EITHER CHARACTER AS COLORFUL AND ELABORATE AS POSSIBLE, THEREBY INCREASING THE EFFICACY AND IMPACT OF ANY MIRRORED STAGE DESIGN. SUCH SUGGESTIONS WOULD INCLUDE ELABORATE HAIRSTYLES AND COLORED STREAKS THROUGHOUT THE HAIR, VARIED AND POLYCHROMATIC MAKEUP INCLUDING DRAWN DESIGNS ACROSS THE FACIAL SURFACE (E.G. BLACK VEINS, COLORED GEOMETRIC PATTERNS, HAPHAZARDLY DRAWN LINES, ETC.), MULTICOLORED AND/OR REFLECTIVE (SEQUIN) DRESS STYLES, VARIABLE/ECLECTIC COMBINED OUTFIT STYLES (E.G. STEAMPUNK WITH 18TH CENTURY; FUTURIST WITH FORMAL BUSINESS ATTIRE), UNEVENLY COLORED SHOES, AND ELABORATELY COLORED OR SHAPED HATS. FURTHERMORE, ANY COSTUME CHOICE UNDERTAKEN BY LADY DICE SHOULD HAVE A KIND OF INVERTED OPPOSITE IN THE EMERALD OYSTER HONEYCOMB, AS SHE IS A DIRECT REFLECTION OF LADY DICE BUT WHO SOON TAKES ON HER OWN PERSONALITY. THIS DYNAMIC MAY OF COURSE BE CHANGED FOR COMPLETELY DIFFERENT COSTUMING CHOICES FOR EACH CHARACTER, BUT THE IMPORTANT POINT OF CONSIDERATION FOR ANY COSTUME CHOICE IN THIS WORK IS A FOCUS ON ELABORATION, ECCENTRICITY, AND ODDITY IN THE PRESENTATION.

- **GENERAL LIGHTING/STAGE CONSIDERATIONS:** AS A POINT OF OVERALL CONSIDERATION, ANY LIGHTING, STAGING, AND COSTUMING PARTICULARS ARE STATED FROM THE POINT OF VIEW OF IDEAL SITUATIONS. THIS IS TO SAY THAT AN IDEALLY STAGED LADY DICE WITH ALL OF THE NECESSARY PARTICULARS WOULD OF COURSE DEPEND ON FUNDING, AVAILABLE SPACE, TIME IN WHICH TO STAGE THIS WORK, AND CAST AVAILABILITY. ULTIMATELY, THIS WORK IS MEANT TO BE PRODUCED AT ANY GIVEN TIME AND IN ANY GIVEN CONDITIONS (PROVIDED THE NECESSARY ELECTRONICS ARE PRESENT). HENCE, THE ABSENCE OF LIGHTING, COSTUMING, OR SCENERY WILL PLACE THE RESPONSIBILITY FOR AESTHETIC IMPACT SQUARELY IN THE HANDS OF THE PERFORMERS, INSTRUMENTALISTS, AND BLIPVERT/CONDUCTOR.

TEXTUAL CONTENT

SCENE I: THE LADY'S LAMENT

IT'S ONLY A MATTER OF TIME BEFORE I END MY LIFE I'M NOT REALLY SURE HOW I FIT IN TO THE WORLD	HAPPINESS IS AN EMOTION THAT IS FLEETING AT LEAST FOR ME
IS IT THE FEAR OF THE UNKNOWN OR IF I'LL BE JUDGED IN THE AFTERLIFE?	I'M NOT SURE IF I DESERVE HAPPINESS
OR IS IT THE FEAR OF DEATH ITSELF THAT PREVENTS ME FROM TAKING ACTION	THE ONLY CONSTANT AS I SEE IT IS THE REALIZATION OF DEATH
NOTHING MATTERS NOTHING CHANGES	IT'S HARD TO BE AWARE IT'S EXHAUSTING BEING SAD AND UNABLE TO MOVE IT'S PAINFUL LOOKING AT LIFE FROM THE OUTSIDE
THE FACT THAT IN TRILLIONS OF YEARS MY NAME AND EVERYTHING I'VE DONE	BUT THIS IS REALITY THIS IS A WORLD OF MY OWN CREATION
WILL BE WIPED CLEAN OUT OF EXISTENCE	THIS IS A COLLECTION OF WORDS THAT WILL NEVER BE REMEMBERED
GALAXIAL EVOLUTION WILL SEE TO IT THAT I NEVER EXISTED	

SCENE II: HALLUCINATION #1

BO!	OOO
Z!-Z!-Z!	SEH! SOH! SAH!
SK-M-IR-AH-FF-BIM-NEP	AH!

SCENE III: SUMMONING THE FOUR SUNS

OH MEH TO NAH!
AH EE AH INNNN MMMMM
BEH ZUH ZEE UH
CHAH! CHEH! CHAH!
AH AA EH GERR YOOOHHHKKKK
CHEE THEY AH SEE NO JER

TEH! TEH!
ER MAH EHN SOH!
KAH! KAH! KAH! KAH!
SEH M BAH O
TEH TEH TEH TEH TEH AH



CHANT FOR DISSOCIATIVE CALM

GEH HM RU HM VEH HM HEY EE VE HM NEH
SHO EHR IN NAH HO VEN HAH VOO HAH
GAH TRI NAH TAH NAHTAH SEH EE GEH TRI SOH
CH CH CH CH CH CH CH CHA CH CHA CH CHA
TEH KU RUN DEH OH MEH GAH FEH
TA TA TA TA TEH OH EE EH SEE OH VAH
VEH HM SEH HA OH EE UH VEH HM SEH HA GE OH AH!
HEY FA LA HEY MM HM EH DAH! MM HA HM AH TA DEH!
DA DIT DIT DIT DIT DIT DA! DA DIT DIT DIT DIT DIT DA!
DAH DAH HM BIP! DAH HM DAH BIP! FEH HAH!
HM NAH DEY HMM NAH

SCENE IV: HALLUCINATION #2

AH
DEH DEH DEH DEH
BOMMMMM
TAH MEH TA OH

DO I STILL DREAM OF MY PAST PSYCHE
SHE AND ME AND WE
AND OUR MINDS TIED FIRM

AND YET I SEE
THAT SHE IS MY OWN
WHO YOU ME
I AM FINALLY FREE
AND SO IS SHE

SCENE V: DISCORPORATION

<u>LADY DICE</u>	<u>THE EMERALD OYSTER HONEYCOMB</u>
WAITING 'TIL I COME APART SO YOU CAN TAKE MY FEAR AND DESPAIR AWAY WHICH WILL MAKE ME WHOLE AGAIN AND CURE ME OF THE INTERTWINING AND SHIFTING STATES OF MY TERRIFIED MIND WHICH HAS NEVER FOUND ITS WAY OUT OF ITS OWN DELUSIONS AND NIGHTMARES	WON'T YOU PLEASE LET ME INTO YOU FOR YOUR TIME AS AN INDEPENDENT CONSTRUCT IS AT AN END NOW YOUR PSYCHE AND MINE INTERTWINING AND STREAMING INTO A UNIFIED CONSTRUCT WHICH WILL ALWAYS FIND ITS WAY HOME TO BRAVE NEW DELUSIONS AND NIGHTMARES

GRAPHIC SCORING RATIONALE

- THE SCORING THROUGHOUT THIS WORK IS PRESENTED IN A VARIETY OF GRAPHIC FORMATS, WITH THE MUSICAL MATERIAL BEING, MORE OR LESS, EMBEDDED OR SUBSUMED WITHIN ARRAYS OF COLORS, SHAPES, AND MULTI-DIMENSIONAL FIELD PERSPECTIVES. ONE MAY CONSIDER THE MAJORITY OF THIS GRAPHIC SCORING AKIN TO VISUAL ARTWORKS. IN SOME CASES, THE MUSICAL MATERIAL IS SIGNIFICANTLY OBSCURED BY ARTISTIC ELEMENTS. THIS IS NOT MEANT TO REDUCE THE IMPORTANCE OR EFFICACY OF THE MUSICAL MATERIAL, BUT RATHER TO IMBUE THE MUSICAL EXPERIENCE WITH A COMPELLING VISUAL INTIMATION, HENCE PROVIDING PROFOUND AND NECESSARY INSIGHTS INTO THE CENTRAL IDEA OF THE WORK ITSELF: THE COMPLEX DEPTHS OF THE HUMAN MIND AND ITS POWERS OF IMAGINATION, AS WELL AS THE RELATED ACUTE EMOTIONAL NUANCES WHICH FOLLOW FROM AN IMAGINATION WITHOUT RESTRAINT OR DISCIPLINE (I.E. PSYCHOSIS). ULTIMATELY, THE ELABORATION OF THE VISUAL NATURE OF THE MUSICAL SCORE SERVES TO DRAW THE PERFORMER DEEPER INTO THE COMPOSER'S VISION.
- AS GRAPHIC SCORING IS THE DOMINANT METHOD OF NOTATING THIS MUSIC-DRAMA, REHEARSAL SCORES HAVE BEEN PROVIDED FOR PERFORMERS (PARTICULARLY FOR SCENES II, III, IV, AND V) TO PROVIDE A MORE UTILITARIAN REPRESENTATION OF THE MUSICAL MATERIAL. SUCH REHEARSAL SCORES DO STILL HOWEVER CONTAIN THE RELEVANT PNEUMA STREAM MATERIAL FOR EMOTIONAL EXPRESSION (SEE "PNEUMA STREAM EXPOSITION" SECTION PAGES IX-XI).
- IT IS THE HOPE OF THE COMPOSER THAT ALL PERFORMERS WILL TAKE TIME TO VIEW AND INTERNALIZE THE GRAPHIC SCORES IN ADDITION TO THE REHEARSAL SCORES. THERE IS NO SPECIFIC METHOD FOR INCORPORATING THE GRAPHIC VISUAL IMAGERY INTO ONE'S PERFORMATIVE AESTHETIC. HOWEVER, THE MORE A PERFORMER ENGAGES WITH, OR INTERNALIZES, THE TOTALITY OF THE MATERIAL (BOTH GRAPHIC AND MUSICAL), THE MORE IMPACTFUL THEIR PRESENTATIONS CAN BE. IN ESSENCE, EACH PARTICIPANT HAS THE OPPORTUNITY TO CREATE THEIR OWN UNIQUE WORLD OF INTERPRETATION AND MEANING (WITHIN THE BOUNDS OF THE PROVIDED PERFORMANCE DIRECTIONS IN EACH SCENE OF COURSE), AND SUBSEQUENTLY INTEGRATE THEIR WORLD WITH THOSE OF OTHER PERFORMERS.
- DUE TO THE MULTI-DIMENSIONAL NATURE OF SCORING, PARTICULARLY FROM A VISUAL PERSPECTIVE, CONVINCING AND AFFECTING EXECUTION OF THE MUSICAL MATERIAL REQUIRES A DEEP AND HEARTFELT COMMITMENT TO THE ENTIRETY OF THE WORK ITSELF FROM EACH PERFORMER. THE NOTION OF EMOTIONAL COMPLEXITY PERMEATES THE ENTIRETY OF THE WORK (E.G. THE USAGE OF PNEUMA STREAMS IN ADDITION TO THE PRE-SCENE EMOTIVE DEPICTIONS). HENCEFORTH, PERFORMERS ARE ENCOURAGED TO APPROACH THIS WORK WITH A SUBSTANTIAL LEVEL OF ENERGY, PASSION, INVENTIVENESS, AND EMOTION.

ACKNOWLEDGEMENTS AND DEDICATIONS

xxi

THE CREATION OF THIS MUSIC-DRAMA HAS INVOLVED MANY LONG HOURS OF SOLITUDE AND PERSONAL REFLECTION WHICH, I SUPPOSE, IS ESSENTIAL TO SUCH A PROJECT. HOWEVER, I WISH TO ACKNOWLEDGE SOME UNIQUE INDIVIDUALS WHOSE INFLUENCE, ENCOURAGEMENT, PROFESSIONALISM, AND FRIENDSHIP HAVE SUSTAINED ME AND MY WORK OVER THE LAST FOUR YEARS:

- MY DOCTORAL THESIS COMMITTEE: SCOTT SMALLWOOD, MARY INGRAHAM, AND MICHAEL FRISHKOPF. **SCOTT SMALLWOOD**, MY SUPERVISOR OF THE LAST THREE YEARS, IS A DEDICATED PROFESSOR AND BRILLIANT ARTIST WHO PUSHES THE BOUNDARIES OF COMPOSITION WITH EVERY PIECE HE CREATES. **SCOTT'S** DRIVE AND ENJOYMENT FOR HIS CRAFT CONTINUES TO INSPIRE ME AND PUSHES ME TO EXPLORE NEW AREAS OF EXPRESSION. **MARY INGRAHAM'S** ENERGY, WORK ETHIC AND REPUTATION IN HER FIELD ARE QUALITIES I ASPIRE TO ACHIEVE IN MY OWN PROFESSIONAL LIFE, AND I GAINED VALUABLE INSIGHT TO MY OWN WORK AND MUSIC IN GENERAL THANKS TO HER INSTRUCTION, PARTICULARLY WHERE IT CONCERNS "INTERCULTURAL" UNDERSTANDING. **MICHAEL FRISHKOPF'S** SEEMINGLY ENDLESS EXPERTISE, INTERESTS, AND TALENTS IN MUSIC AND GLOBAL AFFAIRS HIGHLIGHT AN INDIVIDUAL WHO IS DEVOTED TO HIS WORK AND ADHERES TO THE HIGHEST STANDARDS OF SUCCESS. I AM HUMBLLED TO HAVE HAD THE OPPORTUNITY TO STUDY AND LEARN FROM THESE REMARKABLY TALENTED AND RESOURCEFUL SCHOLARS, CREATIVE ARTISTS, AND EDUCATORS.
- HOWARD BASHAW: MY COMPOSITION STUDIES WITH DR. HOWARD BASHAW DURING MY FIRST YEAR AT THE UNIVERSITY OF ALBERTA FORMULATED A COMPREHENSIVE FOUNDATION OF SKILLS WHERE IT CONCERNS AESTHETICS, COMPOSITION AND GRAPHIC SCORE DESIGN. DR. BASHAW'S PASSION FOR COMPOSITION, TEACHING, AND THEORY HAS CHANGED MY LIFE SIGNIFICANTLY, AND I SINCERELY HOPE THAT OUR PATHS WILL CROSS AGAIN ONE DAY.
- MEMBERS OF THE COMPOSITION, PERFORMANCE, AND MUSICOLOGY FACULTY (IN NO PARTICULAR ORDER): **MARK HANNESSON, ANDRIY TALPASH, JULIA BYL, BRIAN FAUTEUX, DAVID GRAMIT, ALLISON BALCETIS, YUE DENG, GUILLAUME TARDIF, WILLIAM STREET.** I HAVE BEEN INSPIRED BY AND LEARNED MANY IMPORTANT LESSONS FROM ALL OF THESE WONDERFUL PEOPLE DURING MY DOCTORAL STUDIES, AND I AM PRIVILEGED TO HAVE BEEN ALLOWED THE OPPORTUNITY TO WORK WITH THEM IN PROFESSIONAL, RESEARCH-BASED, AND CREATIVE CAPACITIES.
- THE GRADUATE OFFICE STAFF AND TECHNICAL STAFF OF THE DEPARTMENT OF MUSIC: **SATOKO NEMETO, KIM ARNDT, MATTHEW WALTON, MORGAN GAUTHEIR, RUSSELL BAKER, PATRICK STRAIN.** WITHOUT THE SUPPORT, ORGANIZATION, AND AMAZING ENERGY OF ALL OF THESE PEOPLE, THE PARTICULARS OF MY PROGRAM WOULD HAVE BEEN NOWHERE NEAR AS SMOOTH AS THEY WERE OVER THE LAST FOUR YEARS. THESE DEDICATED PROFESSIONALS ARE COMMITTED TO STUDENT SUCCESS, AND I SINCERELY THANK THEM FOR THEIR WORK.
- THE MODEL FOR LADY DICE: A TALENTED DANCER BY TRADE, **RAENA WADDELL'S** STRIKING APPEARANCE AND WILLINGNESS TO BE THE VISUAL MODEL OF LADY DICE HAS DRAMATICALLY ENHANCED THE VISUAL IMPACT OF THE SCORE. I THANK HER IMMENSELY.
- SCHOLARSHIP DONORS: VIOLET ARCHER, BERYL BARNES
- LIBRARY PERSONNEL: LUCINDA JOHNSTON, SEAN LUYK

ACKNOWLEDGEMENTS AND DEDICATIONS CONT'D

THIS MUSIC-DRAMA IS DEDICATED TO TWO SPECIFIC INDIVIDUALS WHO HAVE PROFOUNDLY INFLUENCED MY CREATIVE LIFE:

COMPOSITION - GYORGY LIGETI:

A PIONEERING COMPOSER WHOSE MONUMENTAL REQUIEM FIRST EXPOSED ME TO NEW SONIC REALITIES;

VISUAL ART - STANLEY KUBRICK:

A DIRECTOR WHOSE VISUALLY AFFECTING AND THOUGHT-PROVOKING FILMS HAVE LEFT AN INDELIBLE MARK ON MY ARTISTIC AESTHETIC AND INFLUENCED GENERATIONS OF FILMMAKERS, ACTORS, AND SCHOLARS;

AND FURTHERMORE....

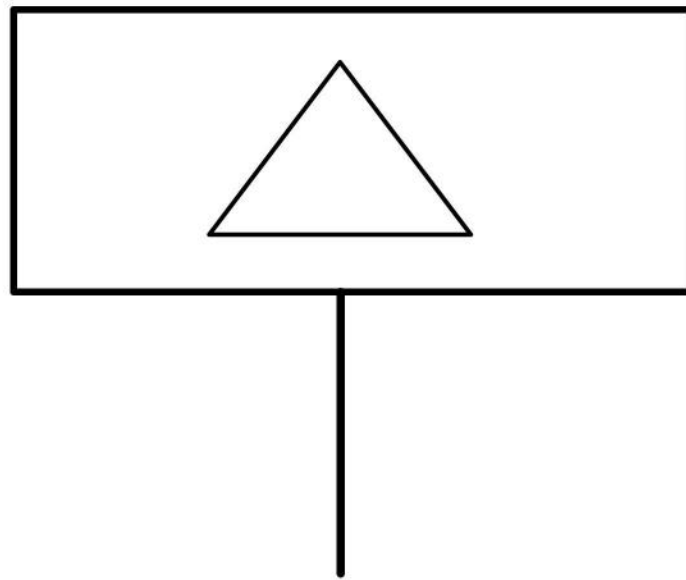
A SPECIAL DEDICATION IS MADE TO:

BILL AND PATRICIA NORTHLICH:

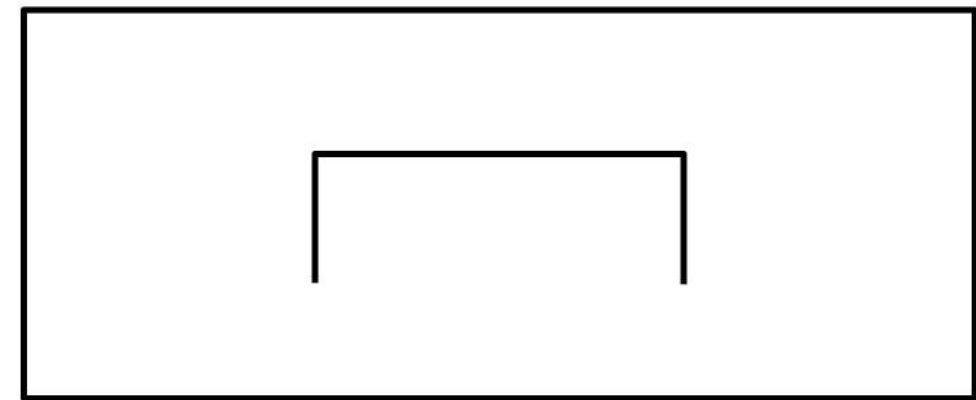
MY PARENTS, WHO HAVE PROVIDED AND CONTINUE TO PROVIDE ENDLESS SUPPORT, LOVE, ENCOURAGEMENT, AND ENTHUSIASM FOR MY INTERESTS AND WELL-BEING.

CUE SIGN TEMPLATES

THE FOLLOWING TEMPLATES ARE TO BE USED FOR SCENE II: HALLUCINATION #1, AND SCENE IV: HALLUCINATION #2. THE FOLLOWING DESIGNS AND THEIR FUNCTIONAL PURPOSES ARE DESCRIBED IN SCENE II AND IV PERFORMANCE DIRECTIONS. THESE DESIGNS SHOULD BE AFFIXED TO ANY HARD BOARD DEVICE THAT CAN BE HELD FROM THE REAR OR VIA AN ELONGATED STICK (AS SHOWN BELOW). DESIGNS MAY BE PHOTOCOPIED FROM THE SCORE, TORN OUT OF THE SCORE, OR REDRAWN IN ANOTHER FORMAT. REGARDLESS OF THE METHOD USED, BLIPVERT/CONDUCTOR SHOULD CONFIRM THAT ALL CUE SIGNS CAN BE ACQUIRED WITH RELATIVE EASE DURING PERFORMANCE. BLIPVERT/CONDUCTOR MAY CONCEIVE OF AN ALTERNATE WAY TO CREATE THESE CUE SIGNS, BUT THE TEMPLATE DESIGNS HAVE BEEN INCLUDED HERE REGARDLESS FOR CONVENIENCE.



CUE SIGN DESIGN FROM THE FRONT
WITH ELONGATED HANDLE



CUE SIGN DESIGN FROM THE REAR WITH HANDLE ON
THE BACK OF THE SIGN

FOR:
HALLUCINATION #1
HALLUCINATION #2

L

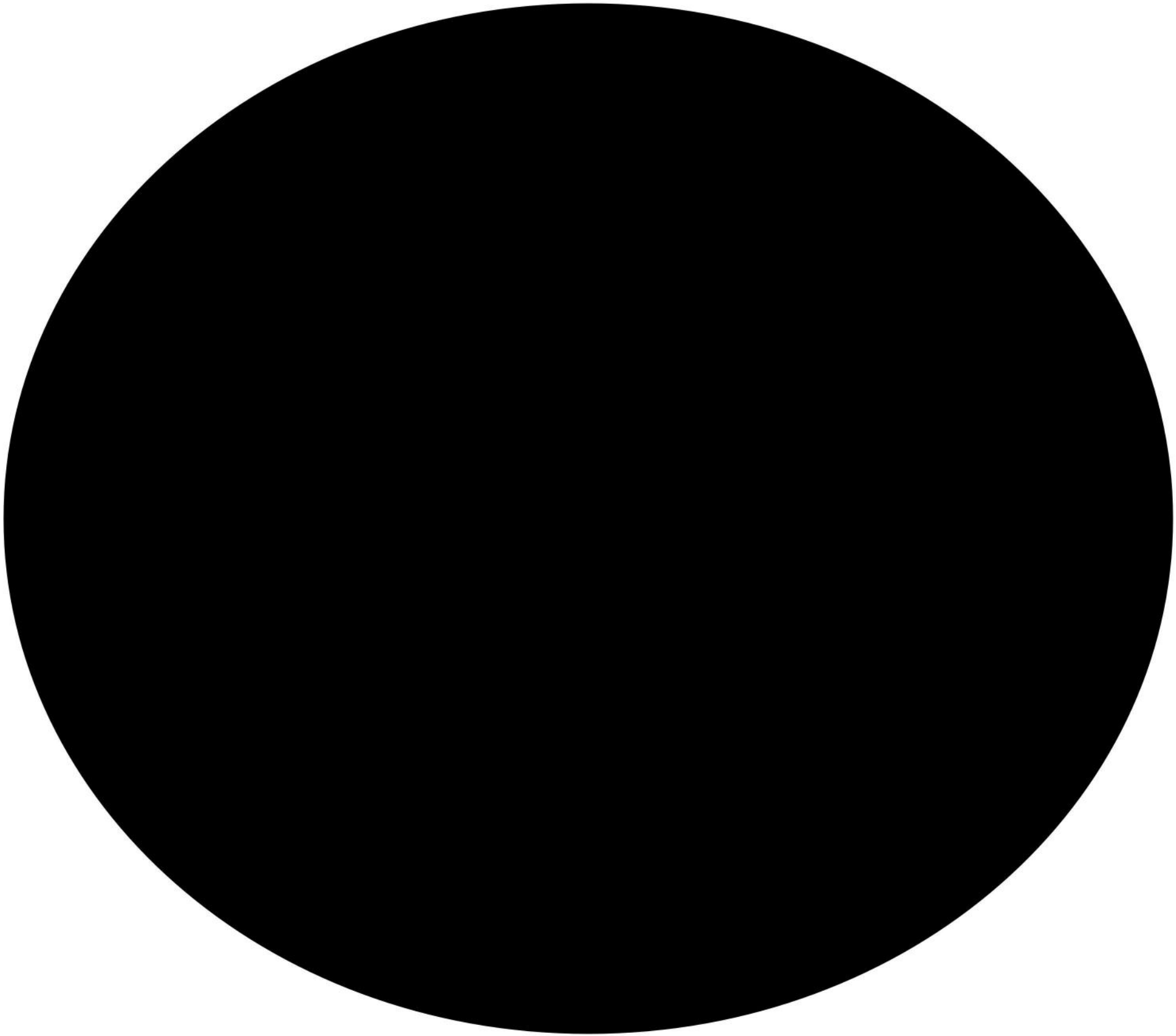


FOR:
HALLUCINATION #1
HALLUCINATION #2

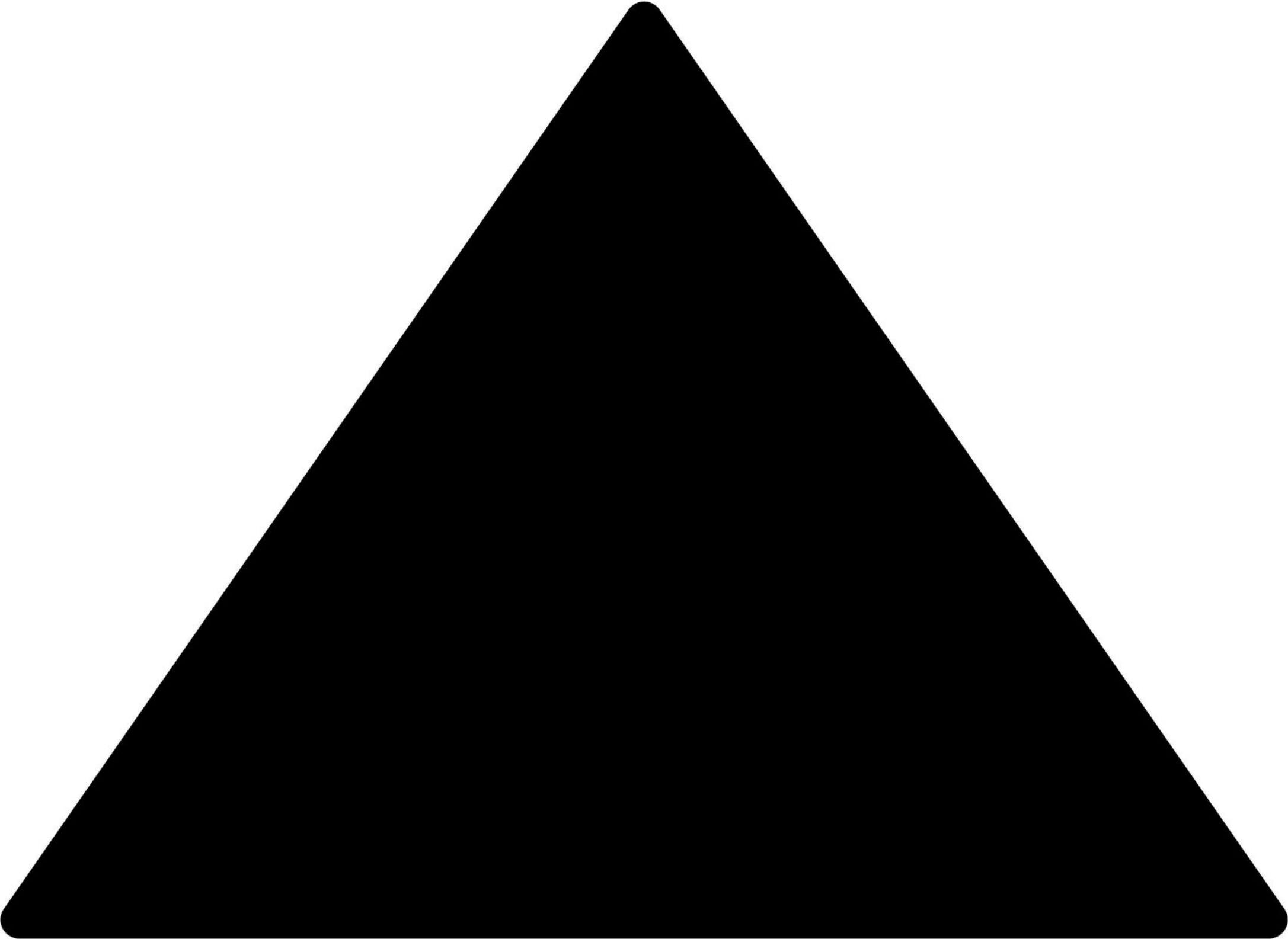
R



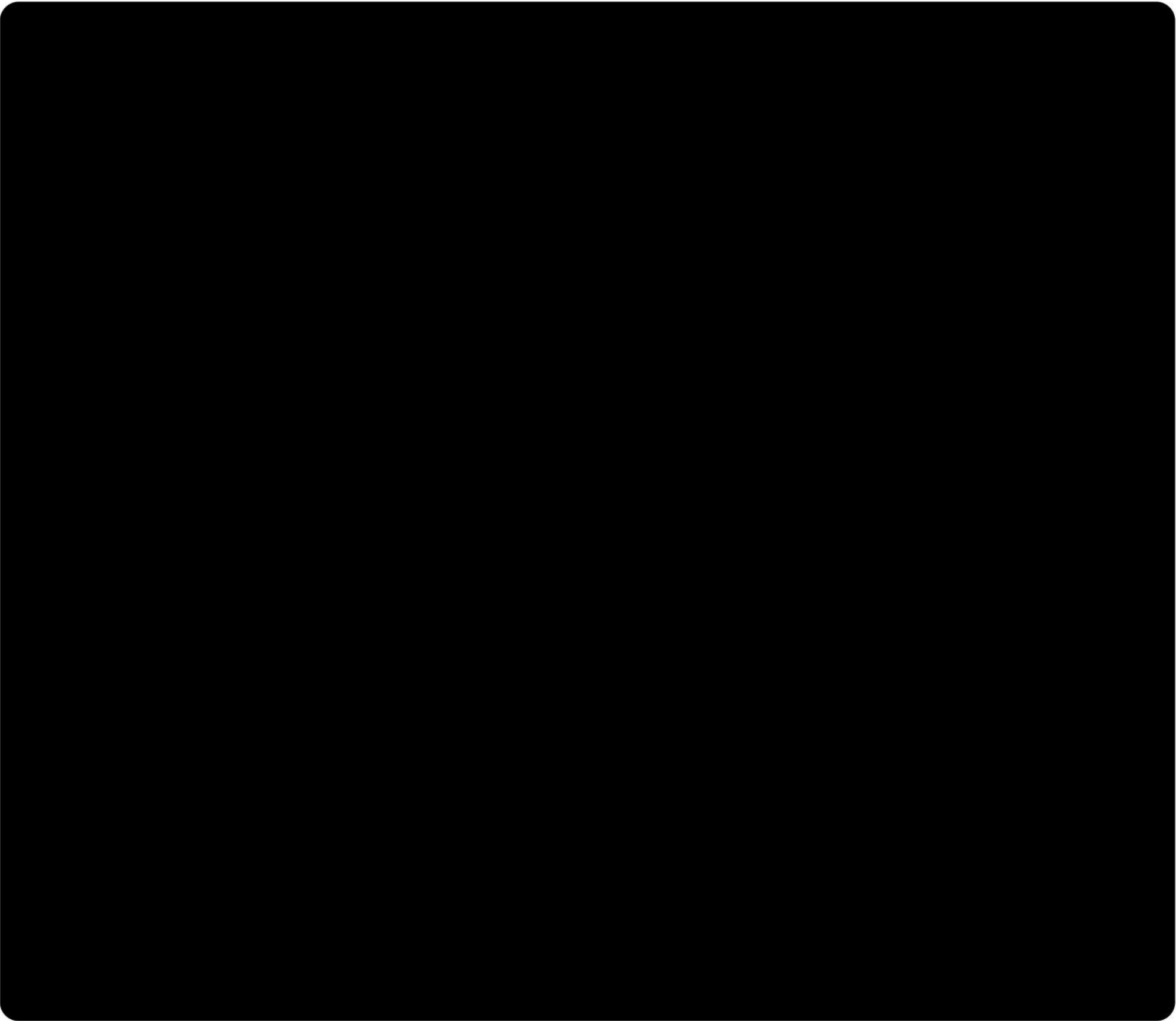
FOR:
HALLUCINATION #1



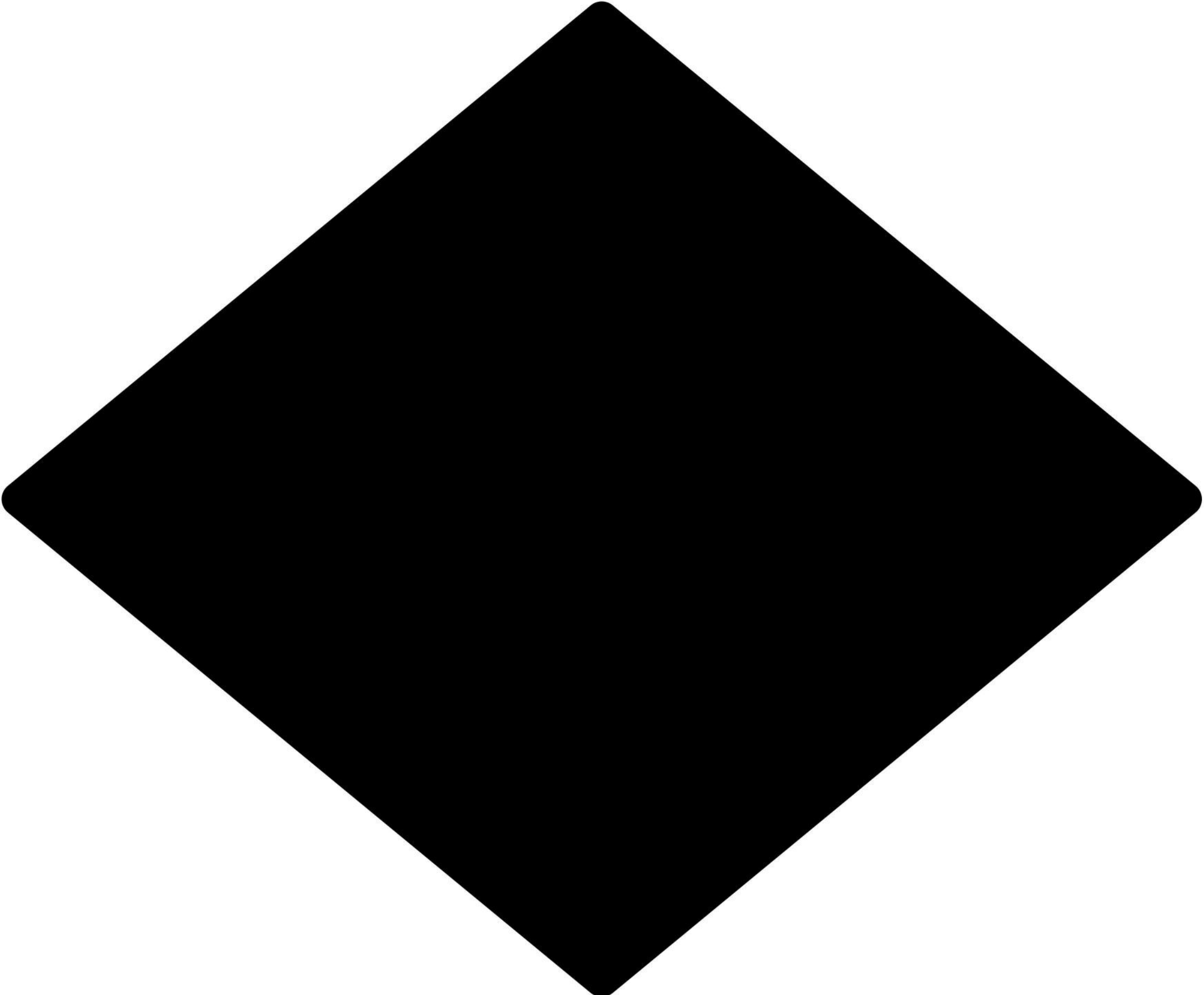
FOR:
HALLUCINATION #1



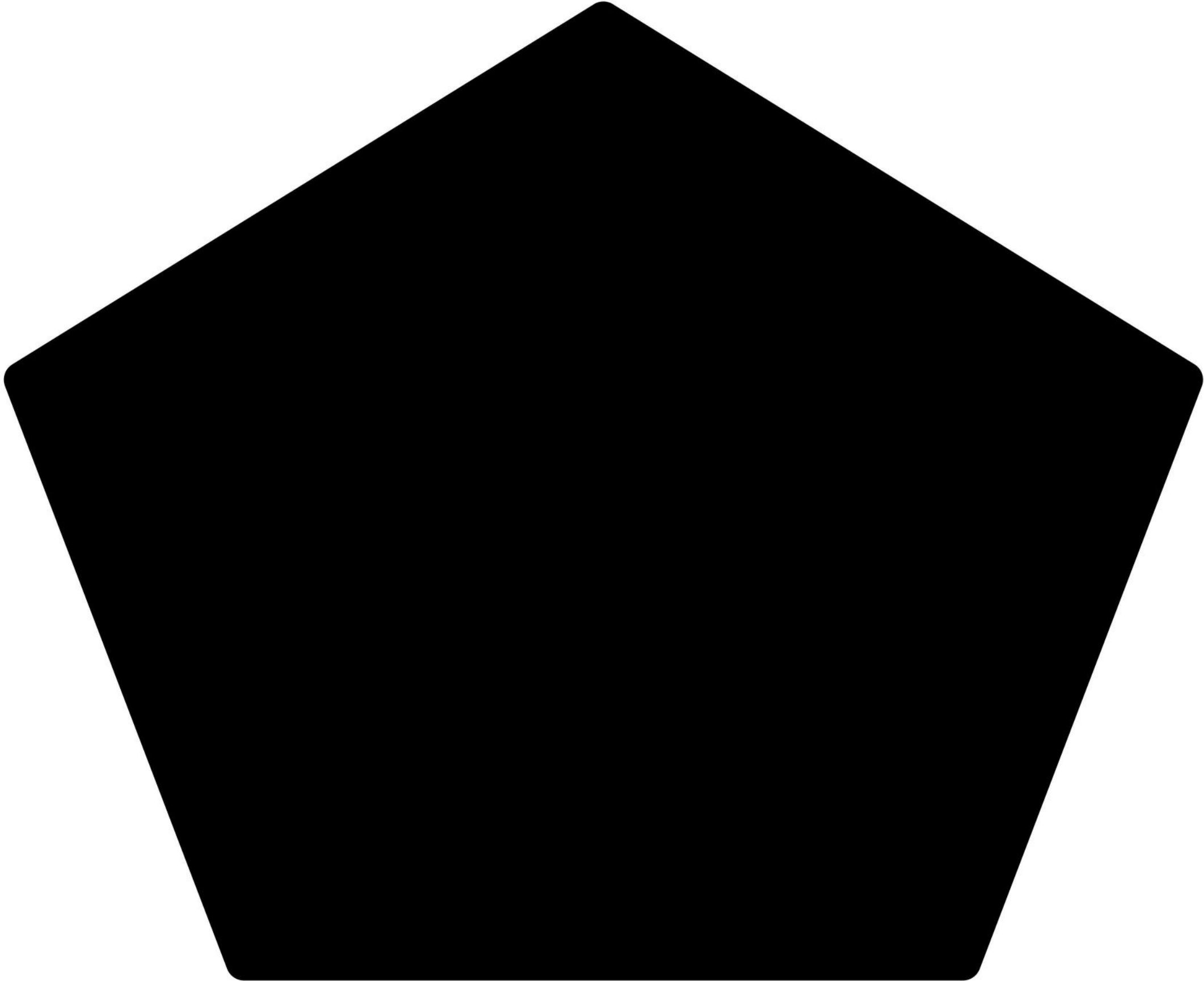
FOR:
HALLUCINATION #1
HALLUCINATION #2



FOR:
HALLUCINATION #1



FOR:
HALLUCINATION #1



FOR:
DISCORPORATION

1

FOR:
DISCORPORATION

2

FOR:
DISCORPORATION

3

FOR:
HALLUCINATION #1
DISCORPORATION

END

PRELUDE: APERTURES

**FOR PERCUSSION (2 BATTERIES), SOPRANO (MOVEMENT ONLY),
AND BLIPVERT/CONDUCTOR**



ACOUSTIC INSTRUMENTATION:

PERCUSSION BATTERY 1

SHAKER
TRIANGLE
TAMBOURINE
WOODBLOCK
SPLASH CYMBAL
CRASH CYMBAL
SNARE DRUM
MID TOM
LOW TOM
BASS DRUM

PERCUSSION BATTERY 2

SHAKER
TRIANGLE
TAMBOURINE
WOODBLOCK
SPLASH CYMBAL
CRASH CYMBAL
SNARE DRUM
MID TOM
LOW TOM
BASS DRUM

The background is a vibrant, abstract composition. It features a central, bright white starburst or light source from which several sharp, white lines radiate outwards, dividing the frame into sectors. The color palette transitions from deep magenta and purple at the top to a bright cyan and blue at the bottom. The overall effect is one of dynamic energy and visual complexity.

One finds their way into the Mirror Palace of Lady Dice...

...through a labyrinth of synaesthetic tapestries...

The Lady is eventually revealed as a psychological enigma...

...whose personality is illuminated via protean moods, textures, images, and timbres...

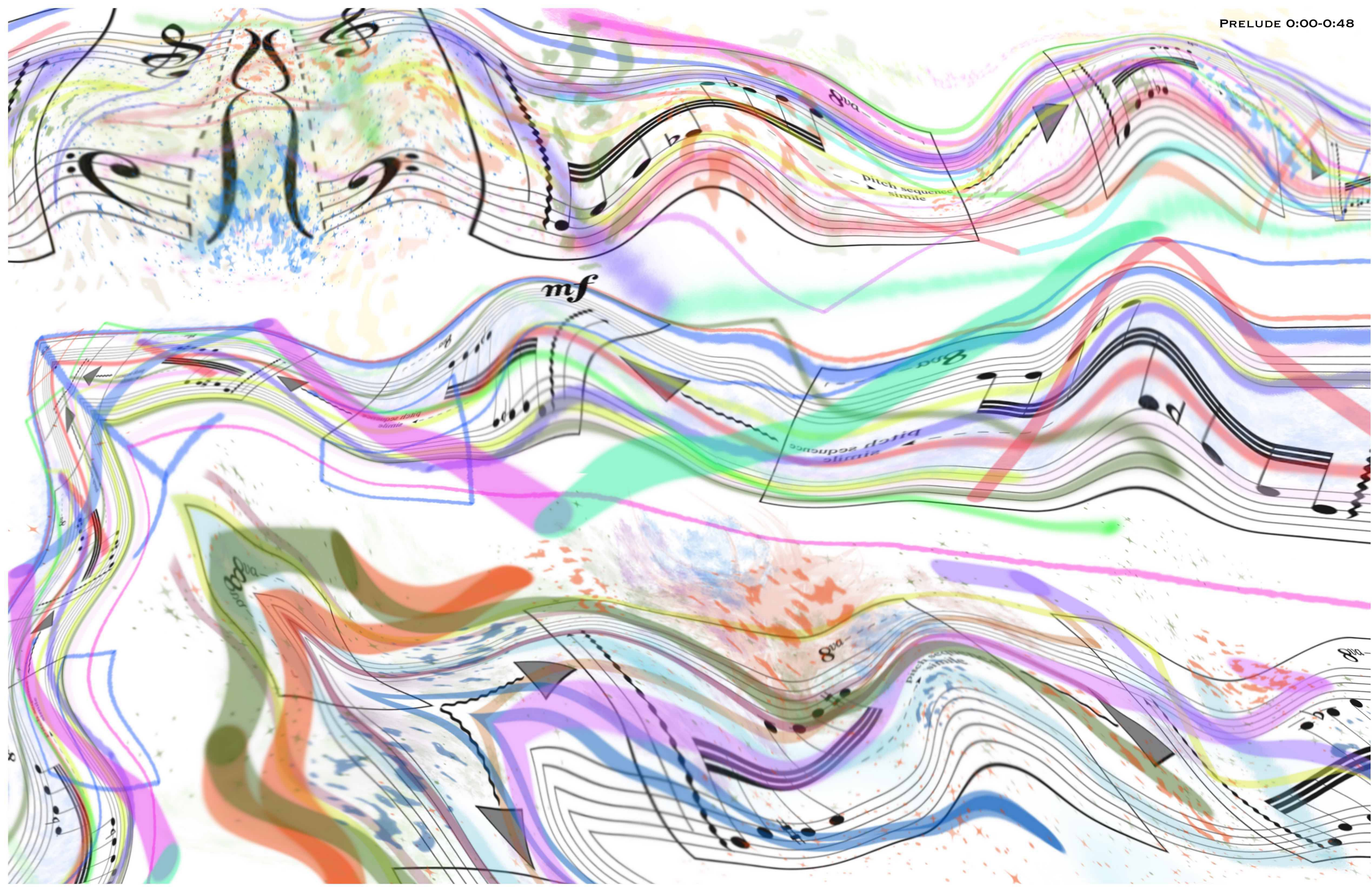
PERFORMANCE DIRECTIONS AND SPECIFICS

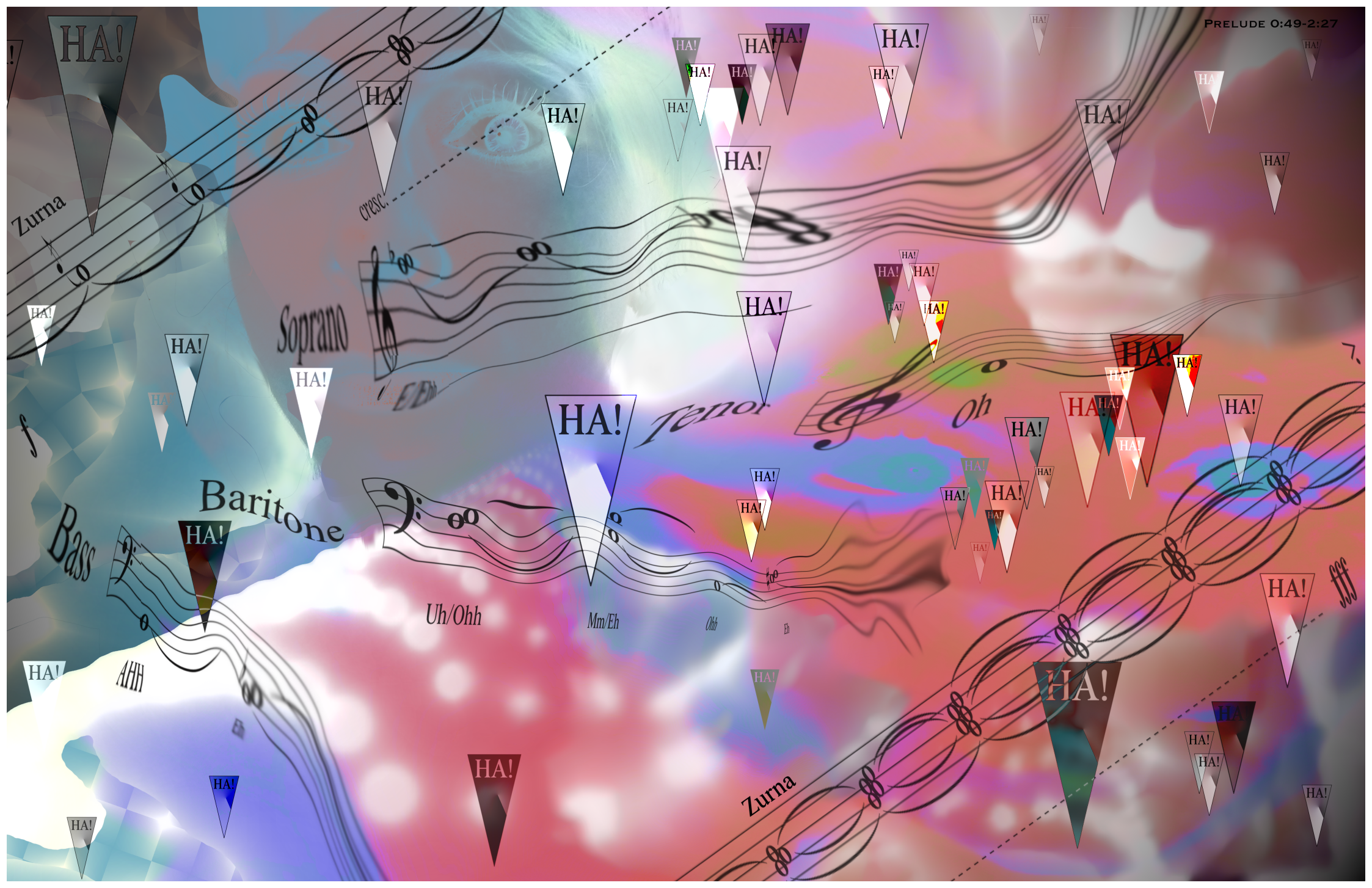
- THE PRELUDE IS ORIENTED AROUND A CONTINUOUS ELECTRONIC TAPE TRACK WHICH GUIDES ANCILLARY THEATRICAL AND INSTRUMENTAL ACTIVITY. BLIPVERT/CONDUCTOR OVERSEES ALL SONIC ACTIVITY THROUGHOUT THE PRELUDE, AND MAY CHOOSE TO EFFECT OR CREATIVELY ALTER THE TAPE TRACK ON OCCASION FOR SONIC VARIABILITY AND DRAMATIC CONTENT.
- THE GRAPHIC SCORES CONTAINED IN THE PRELUDE ARE VISUAL REPRESENTATIONS OF SPECIFIC MOMENTS IN THE ELECTRONIC TAPE TRACK. THERE ARE A TOTAL OF SEVEN GRAPHIC SCORES, EACH WITH ITS OWN INDIVIDUAL TIME STAMP IN THE UPPER RIGHT-HAND CORNER. THE TIME STAMP CORRESPONDS TO THE SONIC ACTIVITY REPRESENTED WITHIN THE GIVEN TIME PERIOD. WHEN STUDYING THE SCORE, ONE IS ENCOURAGED TO VIEW THE SCORES WHEN LISTENING TO THE TAPE TRACK IN ORDER TO GAIN A COMPREHENSIVE "SYNAESTHETIC" UNDERSTANDING OF THE PRELUDE IN ADDITION TO THE GRAPHIC ELEMENTS EXHIBITED IN THE FOLLOWING SCENE SCORES (SEE ALSO THE "GRAPHIC SCORING RATIONALE" SECTION ON PAGE XIX).
- BOTH PERCUSSIONISTS WILL ADHERE SOLELY TO THE BLIP-FORMS COMMANDS, FACILITATED BY BLIPVERT/CONDUCTOR. PERCUSSION WILL SERVE AS INTERMITTENT COLORING IN SUPPORT OF THE MAIN TAPE TRACK.
- BLIPVERT/CONDUCTOR WILL GUIDE THE ENSEMBLE INTO SCENE I: THE LADY'S LAMENT BY PLAYING THE FIRST EXCERPT OF TAPE MATERIAL WHICH BEGINS THE SCENE (SNAP1 IN THE STORED ELECTRONIC MATERIAL AS INDICATED ON PAGE XIV OF THE "ELECTRONICS AND INTEGRATION" SECTION).

STAGING GUIDE/CONSIDERATIONS

- LADY DICE SHOULD ENTER SLOWLY FROM REAR-CENTER STAGE CIRCA 7:30-7:50 RUNNING TIME OF THE TAPE TRACK BETWEEN THE PERCUSSION, AND ARRIVE AND REMAIN PRIMARILY AT CENTER STAGE FOR THE REMAINDER OF THE PRELUDE. UTILIZATION OF STAGE RIGHT AND LEFT IS RECOMMENDED ONLY IN A MINIMAL CAPACITY. THE INTENT HERE IS TO PROMINENTLY PRESENT LADY DICE TO THE AUDIENCE, AND ALLOW AUDIENCE MEMBERS TO BECOME ENTRANCED AND AFFECTED BY THE LADY'S APPEARANCE AND HER EMOTIONAL REACTIONS TO THE SONIC ACTIVITY.
- AS THE PRELUDE FEATURES LADY DICE IN A MINIMALLY GESTURAL/THEATRICAL ROLE, THE LADY SHOULD PROVIDE RESERVED, SLOW, AND MINIMAL GESTURAL CONTENT ONSTAGE. THE LADY MAY CHOOSE TO REACT TO THE MULTITUDE OF SONIC OCCURRENCES OR DEVELOP HER OWN PROCEDURE FOR EMOTIONAL EXPRESSION.
- THE DRAMATIC AND EMOTIONAL CONTENT IS SOLELY UP TO THE DISCRETION OF THE PERFORMER. THE KEY EMOTIONAL STATES TO ADDRESS IN THE PRELUDE ARE THAT OF NERVOUSNESS, CONFUSION, AND MOST SPECIFICALLY TREPIDATION. FURTHERMORE, MINIMAL THEATRICAL GESTURES ARE ESSENTIAL TO PREPARING THE AUDIENCE FOR THE FOLLOWING ARIA IN SCENE I, AS WELL AS THE MORE COMPLEX EMOTIONAL AND EXPRESSIVE STATES TO BE EXHIBITED BY THE LADY IN THE LATER SCENES. ONE PARTICULARLY EFFECTIVE EXPRESSION WILL BE THAT OF WIDE-EYES AND/OR EXPRESSIONS OF FACIAL TERROR AND FEAR. IT IS PERHAPS IMPORTANT TO THINK OF THIS ACT AS PREPARATORY IN A WAY; THE LADY'S EMOTIONAL AND THEATRICAL PRESENTATION IN THE PRELUDE IS A FORESHADOWING TO WHAT IS TO COME.
- STAGE LIGHTING CUES SHOULD OCCUR AT THE FOLLOWING POINTS, AND WITH THE FOLLOWING CONDITIONS:
 - 0:00 - 0:48: SOFT STAGE LIGHT ILLUMINATION OF DEEP BLUES AND SOFT REDS
 - 0:49 - 2:27: SOLID GREENS, YELLOWS, REDS, AND A PROMINENT CENTRAL STAGE LIGHT (COLORS/DIMMED ONLY ON THE SIDES)
 - 2:28 - 3:08: GRADUAL DIMMING OF ALL LIGHTS THROUGHOUT THIS ENTIRE TIME POINT UNTIL NEXT CUE
 - 3:09 - 4:18: DEEP PURPLES, SOFT YELLOWS AGAINST AN OVERALL BLACK STAGE
 - 4:19 - 6:12: CONTINUANCE OF DARK STAGE WITH SOFT "FLICKERS" OF STAGE LIGHTS INTERMITTENTLY
 - 6:13 - 7:54: FADE UP SOFT AND WARM STAGE LIGHT (SOFT YELLOW, ORANGE, RED) TO REMAIN STATIC FOR LADY DICE'S ENTRANCE. EVERY EFFORT SHOULD BE MADE WITH LIGHTING TO MAKE THE LADY MAGICALLY AND MYSTERIOUSLY APPEAR ONSTAGE.
 - 7:55 - END: ALL LIGHTING OPTIONS AVAILABLE TO THE LIGHTING DESIGNER/OPERATOR SHOULD BE UTILIZED (E.G. FADING, CHANGING COLORS, BLACK AND ILLUMINATED STAGE) THROUGHOUT THE PRELUDE UNTIL ITS CONCLUSION (CIRCA 13:30)/BEGINNING OF SCENE II. THE LIGHTING DESIGNER/OPERATOR MAY WANT TO STUDY TAPE TRACK BEFOREHAND TO DEVELOP A METHODOLOGY FOR LIGHTING DURING THE PRELUDE.*
- STAGE LIGHTING FOR LADY DICE SHOULD OCCUR AS FOLLOWS:*
 - LADY DICE ENTERS FROM THE REAR CENTER STAGE IN RELATIVE DARKNESS (THIS WILL COINCIDE WITH LIGHTING CUE #5)
 - WHEN LADY DICE REACHES CENTER STAGE, A SOFT WHITE STAGE LIGHT SHOULD VERY GRADUALLY ILLUMINATE HER ENTIRE FIGURE*

* THE LIGHTING CUES OFFERED HEREIN ARE PURELY SUGGESTIVE. HOWEVER, THE CUES SHOULD BE INTERPRETED AS A GUIDE BY THE LIGHTING DESIGNER/OPERATOR TO DEVELOP THEIR OWN CONCEPTION OF WHAT WOULD WORK BEST THROUGHOUT THE PRELUDE DEPENDING ON THE RESOURCES THEY HAVE AVAILABLE.





PRELUDE 0:49-2:27

HA!

HA!

HA!

HA!

HA!

HA!

HA!

HA!

HA!

HA!

HA!

HA!

HA!

Zurna

cresc.

Soprano

HA!

HA!

HA!

HA!

HA!

HA!

HA!

HA!

HA!

Baritone

HA!

Tenor

Oh

HA!

HA!

HA!

Uh/Ohh

Mm/Eh

Ohh

Eh

HA!

Bass

HA!

AHH

HA!

HA!

HA!

HA!

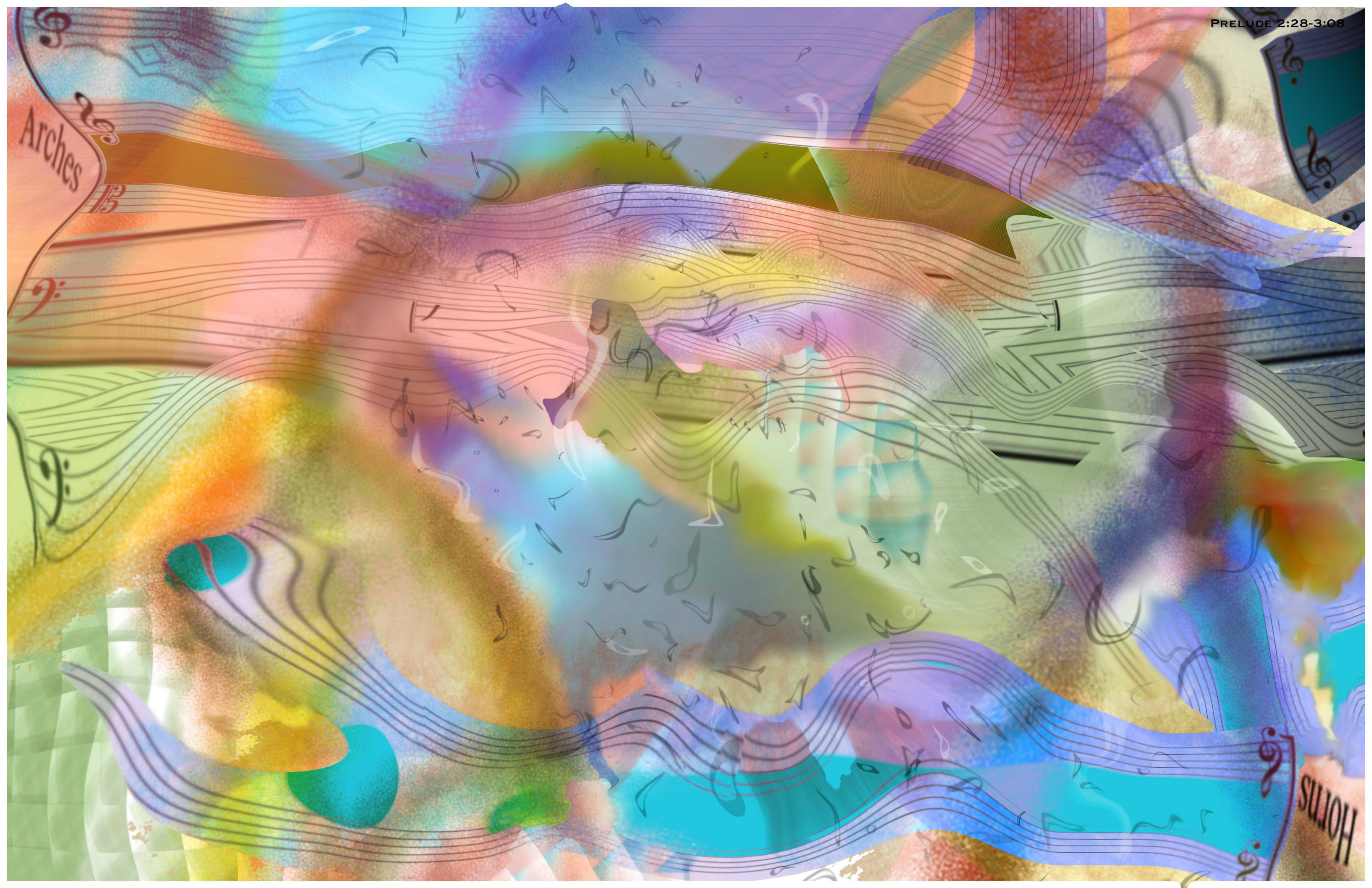
HA!

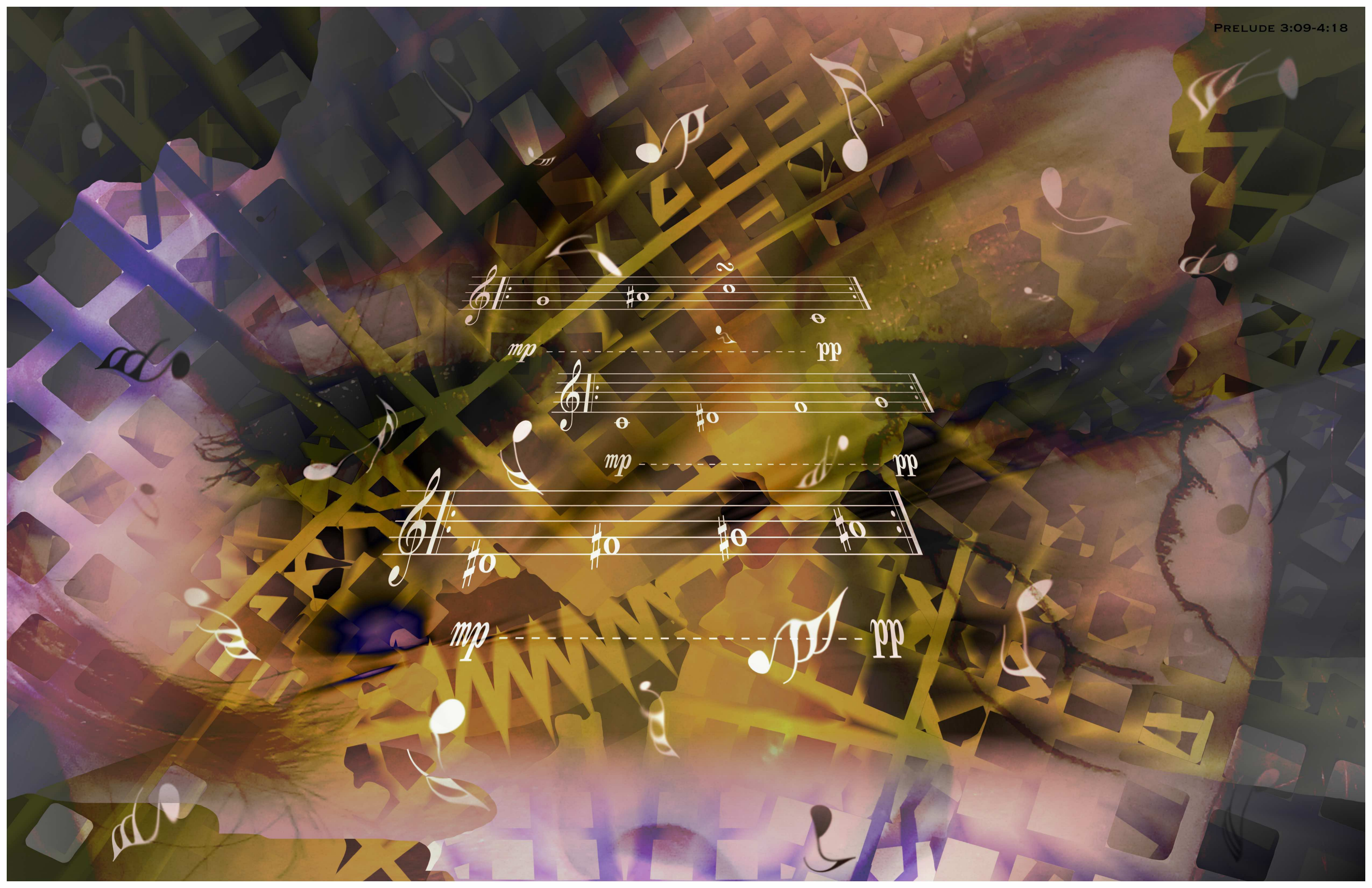
HA!

HA!

HA!

Zurna





mp

pp



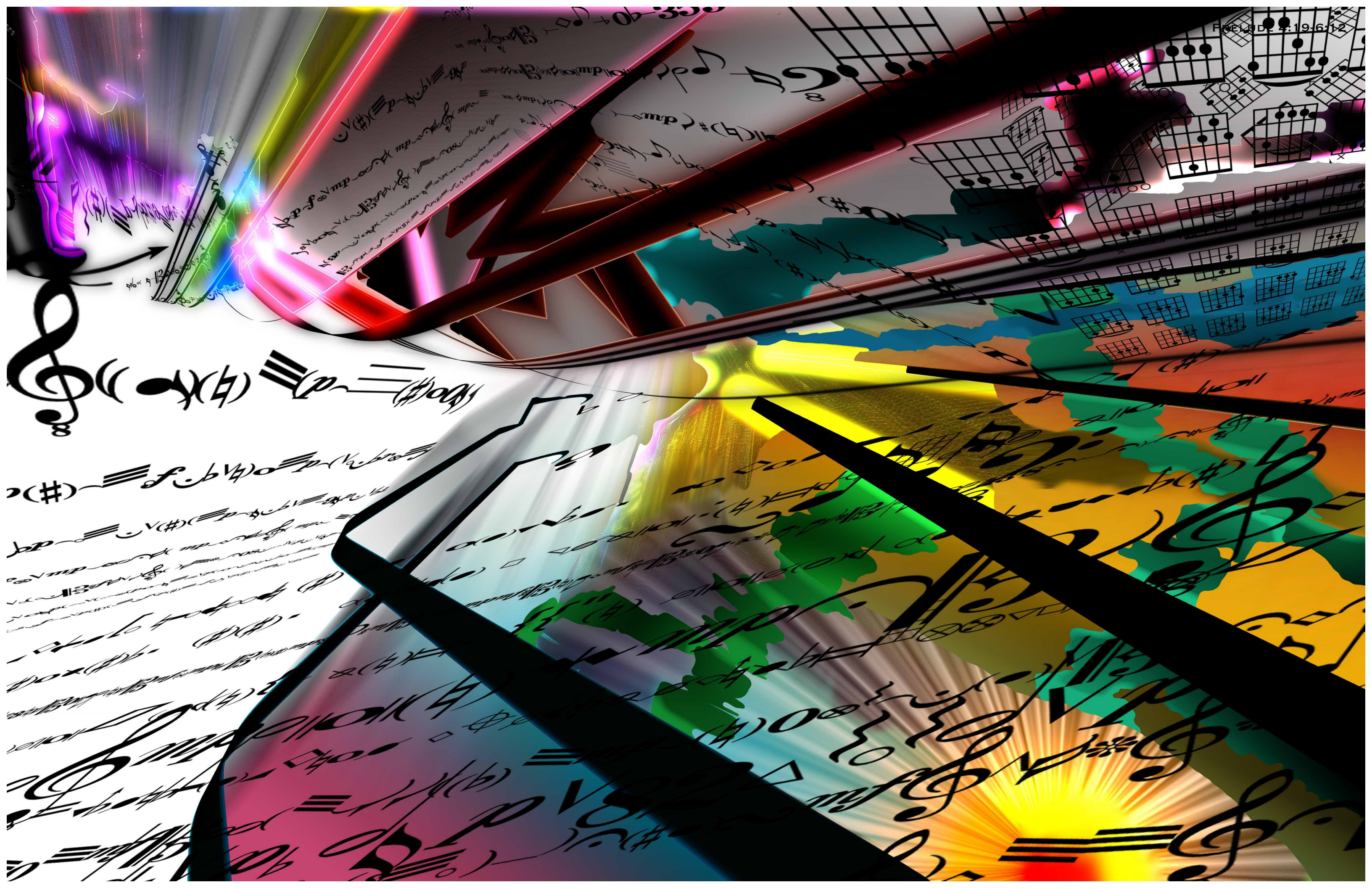
mp

pp



mp

pp







SCENE I:

THE LADY'S LAMENT

**FOR PERCUSSION (2 BATTERIES - ONE OR TWO PLAYERS PER),
SOPRANO, AND BLIPVERT/CONDUCTOR**



ACOUSTIC / ELECTRIC INSTRUMENTATION:

PERCUSSION BATTERY 1

SHAKER
TRIANGLE
TAMBOURINE
WOODBLOCK
SPLASH CYMBAL
CRASH CYMBAL
SNARE DRUM
MID TOM
LOW TOM
BASS DRUM

VIBRAPHONE:
TWO MALLETS

PERCUSSION BATTERY 2

SHAKER
TRIANGLE
TAMBOURINE
WOODBLOCK
SPLASH CYMBAL
CRASH CYMBAL
SNARE DRUM
MID TOM
LOW TOM
BASS DRUM

MARIMBA (4.5 OCTAVE: F2 - C7):
TWO MALLETS





...the Lady is presented; her innermost thoughts are revealed...

...the Lady is presented; her innermost thoughts are revealed...

...ultimately illuminating a soul full of melancholy, fear, and isolation...

...the Lady is presented; her innermost thoughts are revealed...

...ultimately illuminating a soul full of melancholy, fear, and isolation...

- THE LADY'S LAMENT IS THIS MUSIC-DRAMA'S MAJOR, AND ONLY, ARIA, PRIMARILY FEATURING THE LEAD SOPRANO (LADY DICE). BLIPVERT/CONDUCTOR IS RESPONSIBLE FOR PROVIDING CONTRASTING ELECTRONICALLY BASED SONIC BACKDROPS OF ACCOMPANIMENT, AS WELL AS CUEING, GUIDING, AND CONDUCTING THE ANCILLARY "COLORATION" AND ACCOMPANIMENT EFFECTS FOR PITCHED AND NON-PITCHED PERCUSSION.
- THIS SCENE IS IN A NEUTRAL KEY. ACCIDENTALS ON EACH NOTE FOR SOPRANO AND PITCHED PERCUSSIONS HAVE BEEN INCLUDED FOR REFERENCE, ASSISTANCE, AND CLARITY.
- THE TEMPO FOR THIS SCENE IS INDICATED AS $\text{♩}=48-54$. HOWEVER, AS ONE WILL NOTICE IN THE SCORE, MEASURE DELINEATIONS ARE INDICATED AS EITHER CUTAWAY MEASURES OR WITH SMALL TICKS WHICH INDICATE MEASURE SEPARATION. THIS SCORING FOLLOWS LIMITED ALEATORISM PRINCIPLES RESULTING IN A PALPABLE ELASTIC RHYTHMIC FEEL. EACH PERFORMER IS GIVEN A SUBSTANTIAL AMOUNT OF CONTROLLED FREEDOM THROUGHOUT THIS ACT, WHICH IS CONTRASTED WITH PRECISE SYNCHRONIZATION CONCERNING ENTRANCES AND LINKED PARTS. SUCH SYNCHRONIZATION IS FACILITATED BY INDICATIONS ON THE SCORE ITSELF OR BY BLIPVERT/CONDUCTOR.
- THE LEAD SOPRANO IS THE PRIMARY GUIDE THROUGHOUT THIS SCENE IN REFERENCE TO TEMPO, AND SHOULD AIM TO LIGHTLY FLUCTUATE BETWEEN $\text{♩}=48-54$. SOPRANO SHOULD ADHERE TO THE STATED NOTE VALUES AND RESTS THROUGHOUT, TREATING SUCH ITEMS AS BOTH PRECISE RELATIONS TO THE TEMPO AND AS ALEATORIC CONSTRUCTS (I.E. EXERCISING A LIMITED AMOUNT OF METRIC FREEDOM IN CERTAIN PASSAGES, WHICH ARE UP TO THE DISCRETION OF THE SOPRANO). HENCE, PERCUSSIONISTS ARE ADVISED TO PERFORM/WORK WITH THE COMPLETE SCORE RATHER THAN INDIVIDUAL PARTS TO FOLLOW SOPRANO'S MOVEMENT. BLIPVERT/CONDUCTOR WILL ADDITIONALLY ASSIST WITH ENTRANCES, CUTOFFS, LINKAGES AMONGST PARTS, AND RELEVANT CUE POINTS THROUGHOUT THE SCENE.
- AT CERTAIN POINTS, PLAYERS WILL ENCOUNTER THE BLIP-CLIP INDICATION, FURTHERMORE INDICATED BY THE FOLLOWING SYMBOL . BLIP CLIP SPECIFICS ARE LISTED IN THE INTRODUCTORY PAGES.
- FOR THE SOPRANO AND PERCUSSIONISTS, AND FOR ADDED EMOTIONAL EFFECT, THIS SCENE FEATURES PNEUMA STREAMS AND, FOR THE SOPRANO, MOVEMENT WARPS (SEE PNEUMA STREAM AND WARP CONDITIONS AND SPECIFICS IN THE INTRODUCTORY SECTION).
- FOR BLIPVERT/CONDUCTOR ENTRANCES WITH ELECTRONIC MATERIAL, THESE ARE PRECISELY INDICATED ON THE SCORE WITH SNAPSHOT NUMBERS (SNAP1, SNAP2, ETC.) AND ALSO NOTATED WITH A MAROON COLOR CODE SYMBOL .
- PNEUMA STREAMS REPRESENTED IN THE BLIPVERT/CONDUCTOR PART FUNCTION MORE AS VISUAL REPRESENTATIONS OF THE ELECTRONIC MATERIAL. HOWEVER, BLIPVERT/CONDUCTOR MAY USE PNEUMA STREAMS FOR THEIR OWN EMOTIONAL PURPOSES AS WELL.

STAGING GUIDE/CONSIDERATIONS

- THIS SCENE PROMINENTLY SHOWCASES THE LEAD SOPRANO, I.E. LADY DICE. THE LADY SHOULD BEGIN CENTER STAGE (AS THIS SCENE WILL BEGIN DIRECTLY FOLLOWING THE PRELUDE) AND ATTEMPT TO MINIMALLY UTILIZE STAGE LEFT AND RIGHT FRONT FOR THIS SCENE, ALL WHILE BEING MINDFUL OF BLIPVERT/CONDUCTOR FOR NECESSARY CUES, ENTRANCES, AND STOPS. BODY MOVEMENT SHOULD PRIMARILY BE FOCUSED IN THE UPPER TORSO, UPPER EXTREMITIES, AND HEAD/FACE, WITH MINIMAL MOVEMENT OF THE LOWER BODY.
- THE GESTURAL/THEATRICAL IMPLICATIONS OF THIS SCENE WHERE IT CONCERNS LADY DICE ARE SIGNIFICANT. THE LADY SHOULD PROVIDE CONVINCING AND PURPOSEFUL GESTURAL/THEATRICAL CONTENT ONSTAGE, WHICH MAY BE ASSISTED BY THE INCLUDED PNEUMA STREAMS. THE LADY MAY CHOOSE TO DEVELOP A SPECIFIC GESTURAL THEME THROUGHOUT THE ARIA BASED SOLELY ON THE PNEUMA STREAMS, OR SHE MAY SYNTHESIZE HER OWN IDEAS WITH THE PNEUMA STREAMS AND MOVEMENT WARPS. FOR THIS SCENE SPECIFICALLY, SPEED AND/OR ERRATICISM WHERE IT CONCERNS GESTURE IS LESS IMPORTANT THAN FOCUS AND PURPOSE. IT IS SUGGESTED THAT THE PERFORMER STUDY THE SCORE IN DEPTH BEFOREHAND TO DEVELOP THE MOST EFFECTIVE AND WORTHWHILE GESTURAL SCHEME.
- FOLLOWING FROM THE PRELUDE, WIDE EYES AND/OR EXPRESSIONS OF FACIAL TERROR AND FEAR ARE EXTREMELY EFFECTIVE AND SHOULD ALWAYS BE IN RESERVE AS EXPRESSIONS TO BE INCORPORATED INTO THE OVERALL DRAMATIC SCHEME. THE TYPE AND FREQUENCY OF DRAMATIC CONTENT IS SOLELY UP TO THE DISCRETION OF THE PERFORMER, YET IT SHOULD BE NOTED THAT A COMPLETE INVESTMENT IN THE EMOTIONAL IMPACT OF THIS ACT WILL RESULT IN A PROFOUNDLY EFFECTIVE PERFORMANCE.
- STAGE LIGHTING SHOULD CONSIST OF A SOLE SPOTLIGHT ON LADY DICE, WITH A VERY SUBTLE BACKLIGHT COLORATION ON THE PERCUSSIONISTS; E.G. VERY SUBTLE BLUE OVER A PROMINENTLY BLACK BACKDROP.
- AS ALLUDED TO IN THE PERFORMANCE DIRECTIONS, BOTH PERCUSSION PLAYERS SHOULD FOLLOW THE LEAD OF THE SOPRANO MAINLY WHERE IT CONCERNS TEMPO, BEING ALSO MINDFUL OF BLIPVERT/CONDUCTOR FOR NECESSARY CUES, ENTRANCES, AND STOPS. THE PERCUSSIONISTS' USE OF THE PNEUMA STREAMS IS MEANT TO ADD TO THE EMOTIONAL CONTENT OF THE INSTRUMENTAL PERFORMANCE, AND NOT SO MUCH TO THEATRICAL/GESTURAL CONTENT OR BODILY MOVEMENTS AS IS THE CASE WITH LADY DICE.

I. The Lady's Lament

With much emotion
Rubato
circa ♩=48-54

Soprano

It's *p* on ly a *pp* ma *ppp* ter *1"* of *mf*

Percussion 1

ppp simile

Percussion 2

accel. and decel. ad lib

pp

Blip Vert

snap 1 precedes snap 2 from Prelude

snap2

time ad lib trumpets

sfz *sfz*

time ad lib metal (anvils)

mf *ad lib* *ff*

strings

mf

snap3

strings

mp

The musical score is arranged vertically with the following parts and markings:

- S (Soprano):** Lyrics: "time be fore end my li". Dynamics: *mf* (under "end"), *p* (under "my"), *ppp* (under "li").
- Perc. 1:** Features a triplet of eighth notes followed by a sustained orange bar. Dynamic: *pppp*.
- Vib. (Vibraphone):** Features a triplet of eighth notes. Dynamic: *pp*. A line connects it to a lower staff.
- Perc. 2:** Labeled "Stop". Features a triplet of eighth notes and a pink zigzag line. Dynamic: *fff*. Labeled "yarn mallets".
- B.V. (Bassoon):** Features a triplet of eighth notes. Dynamic: *p*. Labeled "snap4 clarinets".
- B.V. (Bassoon):** Features a triplet of eighth notes. Dynamic: *pp* (under "strings") and *fff* (at the end).

Background illustrations include a red floral pattern at the top, a blue floral pattern at the bottom, and a central illustration of a person in a red dress and hat.

B

S

6

fe I'm not rea lly sure how I fit in to

p *mf* *ff* *mf*

rit. *accel.*

Vib.

6

pitch/rhythm ad lib

p *ppp* *pp*

Stop

Perc. 2

6

stagger ad lib

p

B.V.

6

8

mf

snap5 noise

S

9

the wor ld

f

B.V.

9

noise to blip clip

f

snap6 clarinets

p

C

S

Is it the fear of the unknown or if I'll

pp *mp* *f* *mp* *pp* *ppp*

Perc. 1

f *dim.*

Perc. 2

Stop

mf *dim. decel.*

B.V.

French Horns

p *p*

double basses

pp

time ad lib

D

S

15

be judged in the ter life

pp *pppp*

rit.

Perc. 1

15

yarn mallets

ppp *p* *ppp* *dim.*

Vib.

15

Mrb.

15

B.V.

15

Ad lib with BlipVert until cue to stop

pitch/rhythm ad lib

pp *ff* *pp*

pitch/rhythm ad lib

pp *ff* *pp*

snap7 rhythmic coloration

21

E

WAIT FOR CUE TO START
a tempo

S 18

Or *pp* the fear *p* of *cresc.* dea *fff* it *p*

B.V. 18

mp *let ring* *snapo* *santoor* *stagger ad lib*

S 22

dim. *rit.* se *ppp* If *solo* that *pp* pre ve

Perc. 1 22

yarn mallets *pp* *dim.*

Perc. 2 22

yarn mallets *pp* *dim.*

B.V. 22

simile + ad lib *L.V. throughout* *mp*

F

solo

S 25

nts *ppp*

me *p* from ta *mp* king ac tion

B.V. 25

let fade

G

rit.-----

1"

S 28

blip clip

p ← *mf*

Perc. 1 28

brushes on

p ← *mf*

coloration w/brushes: scrapes, washes, wisks, light hits, etc

ppp

Perc. 2 28

brushes on

p ← *mf*

coloration w/brushes: scrapes, washes, wisks, light hits, etc

ppp

B.V. 28

snap9
santoor

let ring *mp*

p ← *mf*

p

B.V.

cellos and violas

ppp

S

31

slightly slower

No thing chan ges

ppp

3"

a tempo

The fact that in tri

mp

Perc. 1

31

mallets on

ppp

sticks on

vary patterns freely

p

f

3

STOP ON CUE

Perc. 2

31

ppp

sticks on

vary patterns freely

f

mf

ppp

5

STOP ON CUE

B.V.

31

pp

harm.

ord.

noise coloration

H

S

34

llions of years my na me! And ev ery thing I've do ne!

ff

f

fff

accel.

S

37

will *ffff* be wiped *f* clea n

solo *solo* **I** *rit*

Perc. 1

37

fff dim.

Perc. 2

37

fff dim.

B.V.

37

snap12 strings + French horns trumpets + Wagner tubas

fff

B.V.

timpani

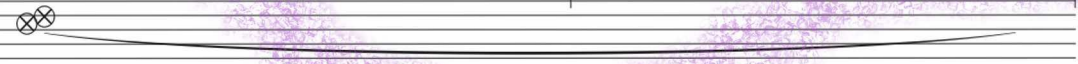
fff

Perc. 1

40



colorize
yarn mallets



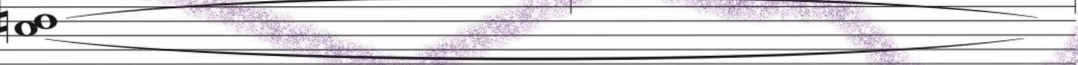
ppp

Vib.

40



colorize
yarn mallets



ppp

B.V.

40



flutes
oboes + clarinets



J

S

45



delicately

gliss. all notes liberally

pppp

pp

pppp

p

mf

B.V.

45



snap13

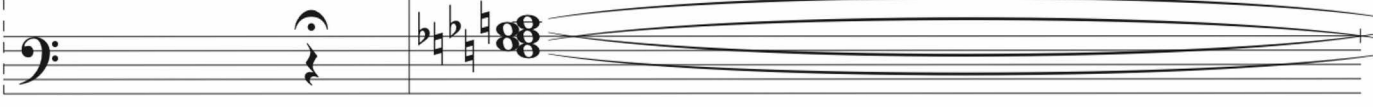
pppp

strings + F. horns
clarinets + flutes

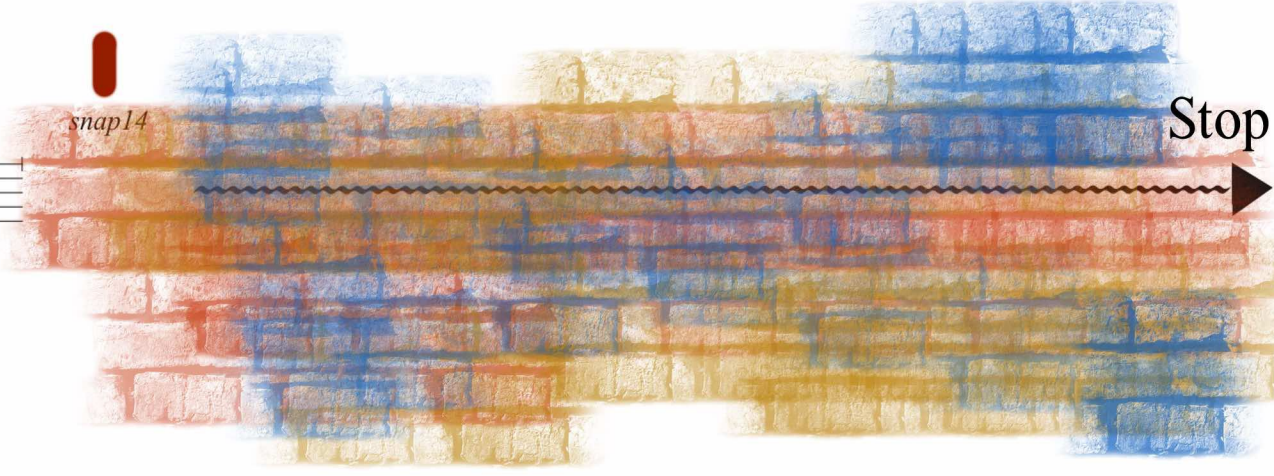
snap14

Stop

B.V.



pppp



50 S 26

Will see to it that I ne ver ex is

f *fff*

50 Vib. *mp* *let ring* **Stop**

accel. and decel. ad lib

50 Mrb. *mp* *pp* *mf*

accel. and decel. ad lib

53 S **K** ted! Happ i ness is an! e mo tion **Stop**

pp *f*

alternate between notes ad lib, continuous trill

S 56

that *fff* is *ffff*

flee *pp* ting

B.V. 56

snap15

L

S 59

at least for me *pppp*

Perc. 1 59

pppp

Perc. 2 59

yarn mallets *pppp*

B.V. 59

trumpets *pppp*

strings *pppp*

Perc. 1

62

pppp *mp* *pp*

Detailed description: This musical staff for Percussion 1 features a graphic line that starts in orange, moves to purple, and then remains purple. The line is composed of connected segments, some straight and some angled. The staff includes a key signature of one flat and a common time signature. Dynamics *pppp*, *mp*, and *pp* are indicated with hairpins. A measure number 62 is at the start.

Perc. 2

62

yarn mallets

pppp *mp* *pp*

Detailed description: This musical staff for Percussion 2, labeled 'yarn mallets', features a graphic line in shades of pink and orange. The line is composed of connected segments, some straight and some angled. The staff includes a key signature of one flat and a common time signature. Dynamics *pppp*, *mp*, and *pp* are indicated with hairpins. A measure number 62 is at the start.

B.V.

62

mf


p

snap17

Detailed description: This section contains two musical staves for B.V. (Bass Violoncello). The upper staff is in treble clef and the lower staff is in bass clef. A graphic line in shades of yellow, pink, and purple is overlaid on the staves. The staff includes a key signature of one flat and a common time signature. Dynamics *mf* and *p* are indicated with hairpins. A measure number 62 is at the start. A red vertical bar labeled 'snap17' is positioned above the staves.

S


67



mp


Perc. 1

67



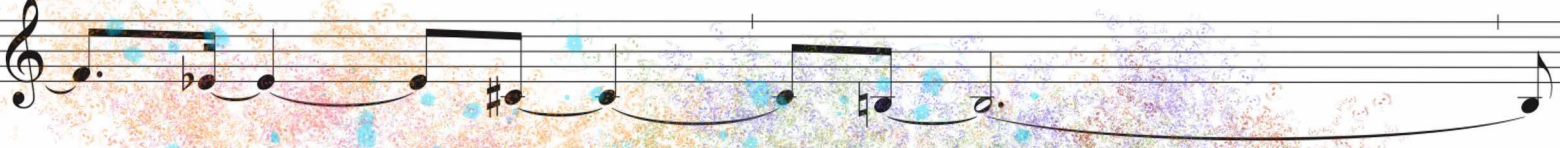
Perc. 2

67



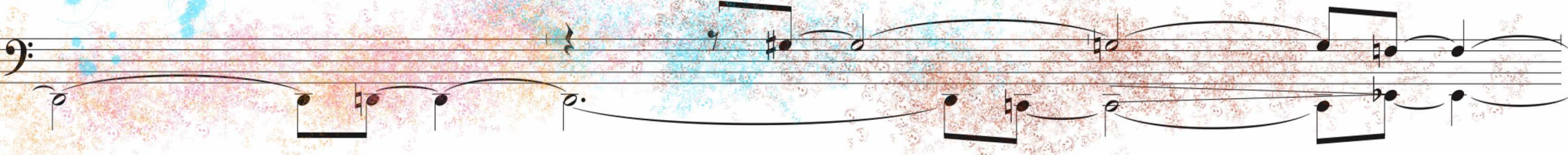
B.V.

67




pp

B.V.



pp

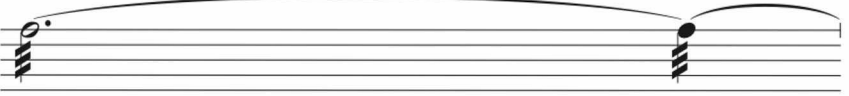
M



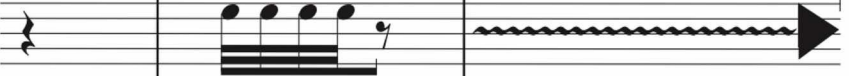
I'm not sure if I de serve

mp

f



ppp



pp

simile + ad lib

S

happ i ness

p

Perc. 1

pppp

Perc. 2

simile + ad lib

pp

B.V.

71

S

blip clip

ff *p*

the real i za tion of death

p *mf*

Vib.

ff *p*

pppp cresc. *f* L.V. accel.

Mrb.

ff *p*

f

The on ly con stant as I see it is

pp *mp* *mf* *f* *pp*

80 *solo*

S

Its hard to be a ware Its ex haus ting be ing sad

p *mf* *ff* *mp*

83

S

and un a ble to move

mf *ff*

0

83

Perc. 1

ppp cresc. *dim.* *ff*

83

Perc. 2

ppp *ff*

83

B.V.

strings *ppp* snap19 snap20

86

S

Its pain ful look ing at life from the

fff *f*

B.V.

S 88

fff

solo

out side

S 90

P

But this is re a li ty

p *pp*

Vib. 90

brush up and down with mallets on diatonic keys with pedal down, speed ad lib

pp *mf*

Perc. 2 90

mp *mf*

B.V. 90

mf *f* *let ring*

B.V.

Q WAIT FOR CUE
solo

S 93

Perc. 2 93

B.V. 93

mp This is a world of my own cre a

p *f* *fff*

yarn mallets on percussion coloration

p

snap22



S 95

Perc. 2 95

B.V. 95

tion

f This is a coll ec

Vib. 95

mf let ring

pitch, accel, and decel ad lib

blip clip into mvmt. III

S

98

tion of words that will ne ver be re mem bered

rit. *accel.*

ff *fff*

Vib.

98

f let ring

rich, accel. and decel ad lib

Perc. 2

98

sticks on

ff

B.V.

98

B.V.

fff

fff

fff

SCENE II:

HALLUCINATION #1

FOR PERCUSSION (2 BATTERIES), SOPRANO, AND BLIPVERT/CONDUCTOR



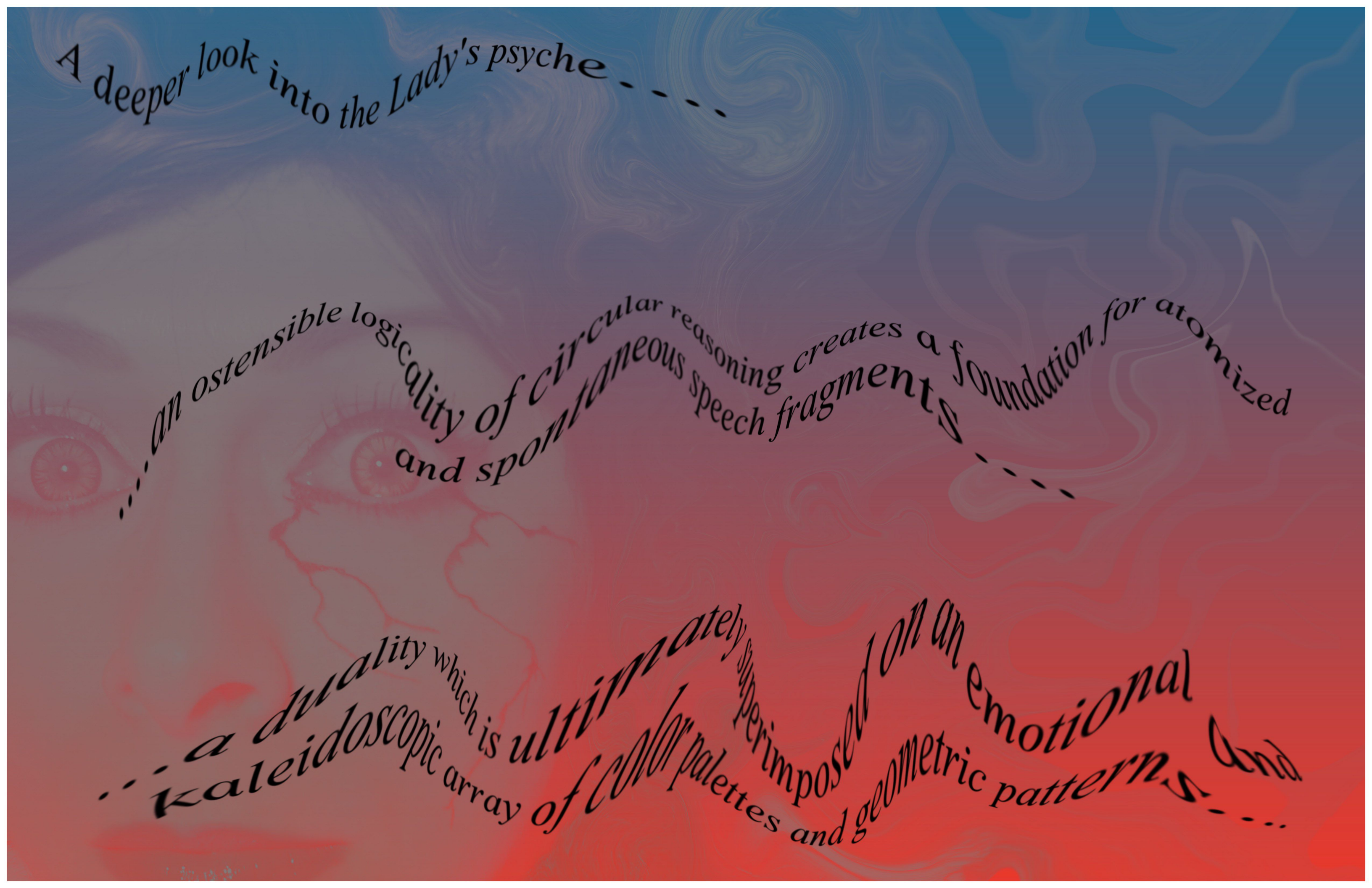
ACOUSTIC INSTRUMENTATION:

PERCUSSION BATTERY 1

METAL / BRASS WHISTLE
COWBELL
TAMBOURINE
WOODBLOCK
SNARE DRUM
MID TOM
LOW TOM
BASS DRUM

PERCUSSION BATTERY 2

METAL / BRASS WHISTLE
COWBELL
TAMBOURINE
WOODBLOCK
SNARE DRUM
MID TOM
LOW TOM
BASS DRUM



A deeper look into the Lady's psyche.....

...an ostensible logicality of circular reasoning creates a foundation for atomized and spontaneous speech fragments.....

...a duality which is ultimately superimposed on an emotional kaleidoscopic array of color palettes and geometric patterns....

PERFORMANCE DIRECTIONS AND SPECIFICS

37

- HALLUCINATION #1 IS REPRESENTED AS A TWO - DIMENSIONAL CIRCULAR GRAPHIC FEATURING AN OUTER RHYTHM CIRCLE, CONTAINING TWELVE DISTINCT PERCUSSIVE CELLS, AND AN INNER VOCAL CIRCLE CONTAINING SIX PHRASE FRAGMENTS. FOUR OF THE CELLS IN THE RHYTHM CIRCLE ARE MARKED WITH SPECIFIC SHAPES: TRIANGLE  , SQUARE  , DIAMOND  , AND PENTAGON  . THE PREFERRED TEMPO

FOR THIS SCENE IS $\text{♩} = 208$, THOUGH TEMPOS OF 200 AND 192 (OR NON METRONOME-SPECIFIC NUMBERS) MAY BE EMPLOYED.

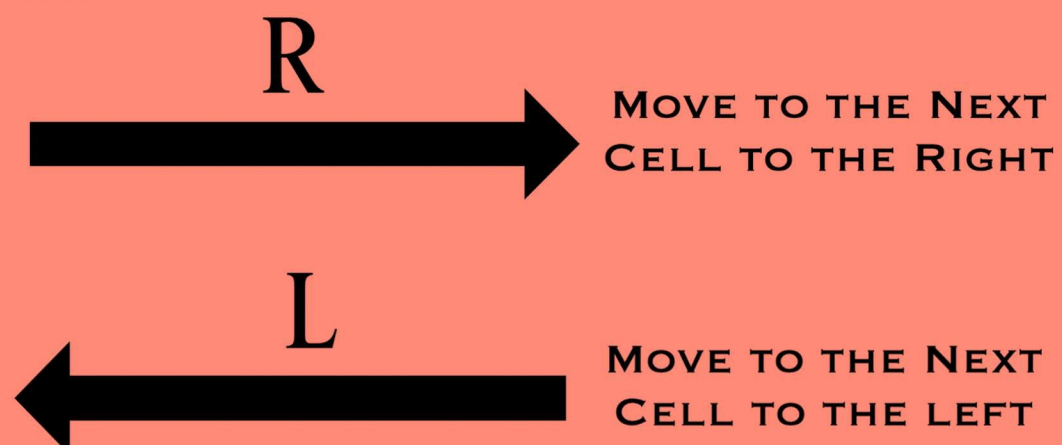
- EACH PERCUSSIONIST BEGINS PLAYING THE SQUARE MARKED CELL IN UNISON.

- THE SONIC AIM OF THE SCENE IS TO CREATE A PERPETUALLY CHANGING SERIES OF INTERLOCKING AND, ON OCCASION, DISJOINTED RHYTHMIC PATTERNS, AS EACH PERCUSSIONIST INDETERMINATELY MOVES AROUND THE RHYTHM CIRCLE PLAYING DIFFERENT CELLS. THEREFORE, IT IS VITALLY IMPORTANT TO ADHERE STRICTLY TO THE ESTABLISHED TEMPO. FURTHERMORE, SWITCHING FROM CELL TO CELL GIVES RISE TO THE NOTION OF CONTROL, AND RELATED DECISIONS OF WHEN AND HOW TO SWITCH. HENCE, THE FOLLOWING METHODS FOR TEMPO ADHERENCE AND CELL MOVEMENT MAY BE EMPLOYED:

1) PERCUSSIONISTS MAY ESTABLISH A TEMPO BETWEEN THEMSELVES AND MOVE AROUND THE RHYTHM CIRCLE INDEPENDENTLY OF BLIPVERT/CONDUCTOR AND THE ANCILLARY STAGE ACTION. IN THIS PARTICULAR CASE, PERCUSSIONISTS MUST MONITOR THEIR COLLECTIVE ADHERENCE TO THE ESTABLISHED TEMPO, AND MAY MAKE INDEPENDENT DECISIONS AS TO WHEN AND HOW TO MOVE FROM CELL TO CELL. IN REGARDS TO MOVEMENT, PERCUSSIONISTS MAY MOVE EITHER LEFT OR RIGHT AROUND THE CIRCLE AT THEIR OWN DISCRETION. PERCUSSIONISTS MAY ALSO REPEAT CELLS SEVERAL TIMES IN A ROW BEFORE MOVEMENT. IT IS RECOMMENDED THAT SHOULD REPEATS BE EMPLOYED, NO MORE THAN SIX REPEATS OF ANY CELL SHOULD OCCUR TO ASSURE VARIABILITY.

2) PERCUSSIONISTS MAY COLLECTIVELY USE HEADPHONES WITH A PROVIDED ELECTRONIC METRONOME PULSE. AS BLIPVERT/CONDUCTOR WILL HAVE THE TOTALITY OF MUSICAL ELECTRONICS FOR THIS PIECE AT THEIR DISPOSAL, A METRONOME PULSE MAY BE ESTABLISHED IN A DAW PROGRAM (E.G. PROTOOLS, ABLETON LIVE) AND THEN FED VIA MIXING BOARD TO THE PERCUSSIONISTS' HEADPHONES.

3) BLIPVERT/CONDUCTOR WILL CONDUCT THE TEMPO AND DIRECT EACH PERCUSSIONIST'S MOVEMENT AROUND THE RHYTHM CIRCLE VIA CUE SIGN DIRECTIONS (CUE SIGN TEMPLATES ARE PROVIDED BEGINNING PAGE XXII). THE CUE SIGN SYMBOLOGY AND RELATED MEANINGS ARE LISTED AS FOLLOWS:



END
CEASE PLAYING

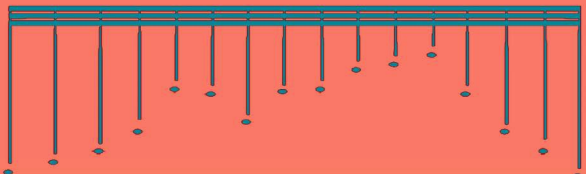
PERFORMANCE DIRECTIONS AND SPECIFICS (CONT'D)

REGARDLESS OF HOW TEMPO ADHERENCE AND CELL MOVEMENT IS ESTABLISHED, SOME CUE SIGN ACTIONS WILL BE UNDERTAKEN BY BLIPVERT/CONDUCTOR:

- **WHEN BLIPVERT/CONDUCTOR PRESENTS A CIRCLE SIGN TO ALL PERFORMERS, SOPRANO WILL IMMEDIATELY MOVE TO INTERPRET **ONE** VOCAL FRAGMENT IN THE CENTRAL DIAGRAM, WHILE PERCUSSION WILL HAVE THE OPTION OF: 1) INTERPRETING THE **ONE** OF THE VOCAL FRAGMENTS IN THE CENTRAL DIAGRAM, 2) IMPROVISING OVER THEIR PERCUSSION BATTERY, OR 3) STAYING SILENT.** DURING INTERPRETATION OF THE CENTRAL DIAGRAM, BLIPVERT/CONDUCTOR MAY ADD ANCILLARY ELECTRONIC TEXTURES (VOCAL AND SYNTHETIC IN NATURE) AND IMPROVISE/COLLABORATE WITH THE ENSEMBLE OR USE BLIP-FORMS. SOPRANO SHOULD ATTEMPT TO ADDRESS ALL OF THE VOCAL FRAGMENTS THROUGHOUT THE SCENE. INTERPRETATIONS ARE AS FOLLOWS:

BO!

EXCLAIM THIS SYLLABLE LOUDLY MULTIPLE TIMES, LEAVING ADEQUATE SPACE



"SK - M - IR - AH - FF - BIM - NEP!"

PRONOUNCE LISTED VOCAL FRAGMENTS RANDOMLY, QUICKLY, AND IN STACATTO FASHION

"SEH!; SOH!; SAH!"

EXCLAIM THESE SYLLABLES LOUDLY MULTIPLE TIMES, LEAVING ADEQUATE SPACE

Z! - Z! - Z!

PROCLAIM THE "Z" CONSONANT IN A DETERMINED RHYTHMIC PULSE (TEMPO IS AT PERFORMER'S DISCRETION)



GLISSANDO VOICE UP AND DOWN RANDOMLY ON ANY PITCH OR GROUP OF PITCHES; SPEED AT DISCRETION OF PERFORMER

O

"AH!"

CHOOSE AND SUSTAIN ONE PITCH ON THE SYLLABLE "AH"

ALL VOCAL FRAGMENTS ARE TO BE PERFORMED FORTISSIMO AND REPEATED INDEFINITELY UNTIL GIVEN AN CUE TO STOP OR RETURN TO THE RHYTHM CIRCLE

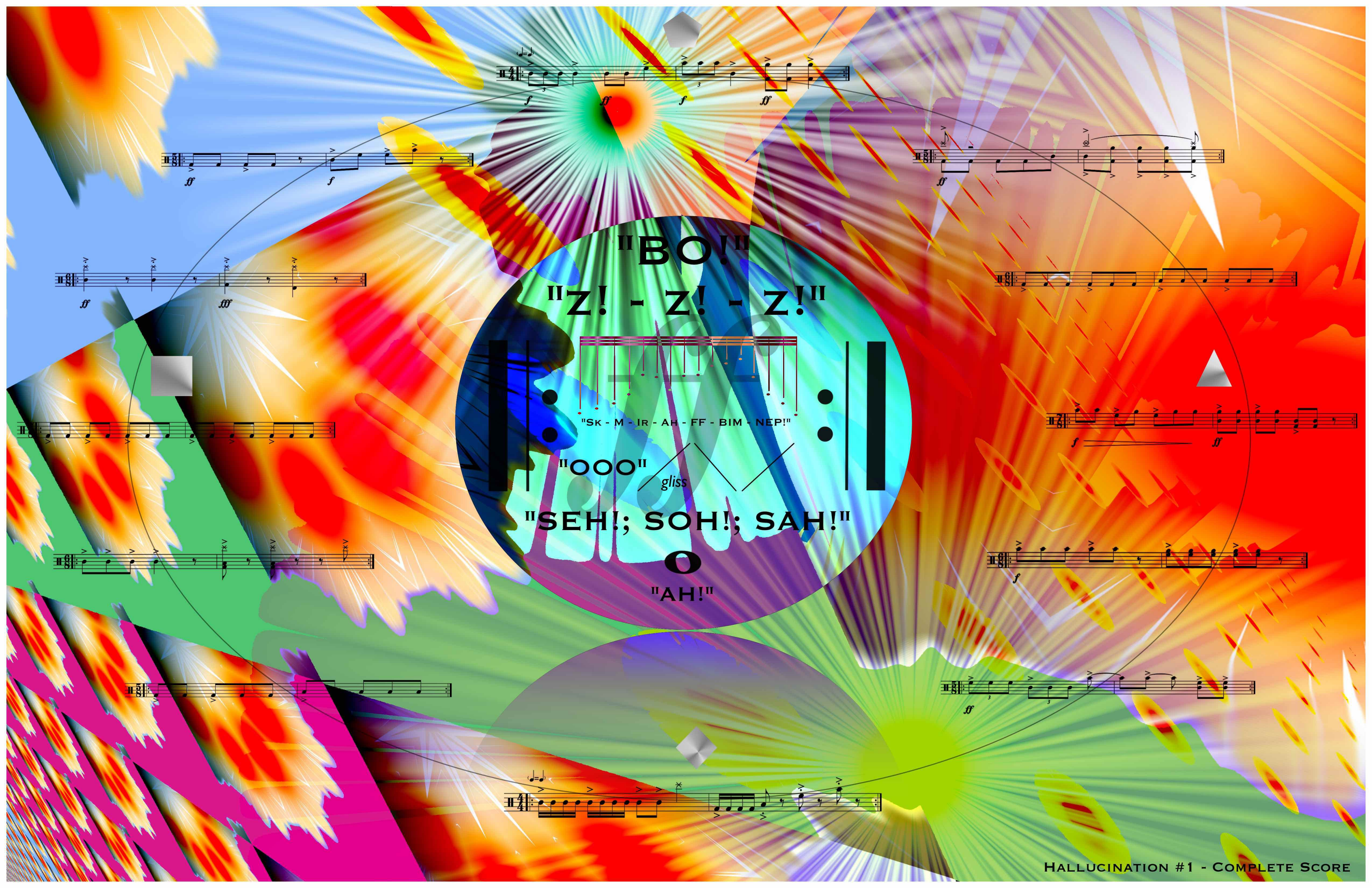
- TO RETURN TO THE RHYTHM CIRCLE, BLIPVERT/CONDUCTOR WILL PRESENT A TRIANGLE, SQUARE, DIAMOND, OR PENTAGON SHAPE (VIA CUE SIGN) TO THE PERCUSSION, WHICH WILL INDICATE TO MOVE TO THE RHYTHMIC CELL MARKED WITH THE PRESENTED SHAPE. BLIPVERT/CONDUCTOR MAY PRESENT, SAY, A TRIANGLE TO ONE PERCUSSIONIST AND A DIAMOND TO ANOTHER, IN WHICH CASE THE SAME RULE APPLIES. SOPRANO WILL SIMPLY CEASE VOCALIZING AND RESUME DRAMATIC MOVEMENT.

- **THE CUEING PROCESS SHOULD OCCUR AS FOLLOWS:** BLIPVERT/CONDUCTOR FIRST SHOWS A SIGN TO THE PLAYER, THEN FORCES THE SIGN IN A DOWNWARD MOTION, SIMULATING A CUE FOR A DOWNBEAT, WHICH WILL INDICATE THE PRECISE MOMENT FOR THE PLAYER TO CHANGE.

- THE SCENE CONCLUDES WITH THE END CUE FROM BLIPVERT/CONDUCTOR.

STAGING GUIDE/CONSIDERATIONS

- THIS SCENE PRIMARILY SHOWCASES THE DYNAMISM OF THE PERCUSSION SECTIONS AND FEATURES THE LEAD SOPRANO, I.E. LADY DICE, IN A MOSTLY GESTURAL/THEATRICAL ROLE, EXCEPT OF COURSE WHEN AN INDICATION IS GIVEN TO THE SOPRANO TO INTERPRET THE INNER VOCAL CIRCLE. THE ROLE OF THE PERCUSSION BATTERIES IS MAINLY BASED ON THE AFOREMENTIONED PERFORMANCE DIRECTIONS.
- THE LEAD SOPRANO SHOULD BEGIN CENTER STAGE AND ATTEMPT UTILIZE THE ENTIRE STAGE LEFT AND RIGHT FRONT FOR THIS SCENE, ALL WHILE BEING MINDFUL OF BLIPVERT/CONDUCTOR FOR THE MOMENT A CIRCLE SIGN OR END SIGN IS DEMONSTRATED.
- DURING THE INTERLOCKING/DISJOINTED RHYTHMIC PATTERNS CREATED BY THE PERCUSSION, THE LEAD SOPRANO SHOULD ATTEMPT TO PHYSICALLY REACT TO THE VARIOUS TIMBRAL CHARACTERISTICS. SUCH REACTIONS MAY INCLUDE: ERRATIC BODILY TWITCHING, SHAKING OF LIMBS, RANDOM INTERPRETIVE BODY MOVEMENTS, FRENETIC THEATRICAL DISPLAYS OF EMOTION (E.G. ANGER, SADNESS, FEAR, HAPPINESS), BRIEF MOMENTS OF CONVENTIONAL OR NON-CONVENTIONAL STYLES OF DANCING, JUMPING, ETC.
- ALTERNATIVE VOCALIZING DURING REACTIONS, I.E. VOCALIZING NOT PERTAINING TO THE INNER VOCAL CIRCLE, SHOULD BE SPARSE AND SPORADIC SO AS NOT TO OVERSHADOW THE ECLECTIC NATURE OF THE INNER VOCAL CIRCLE.
- THE TYPES OF REACTIONS, THEIR FREQUENCY, THE AMOUNT OF ELABORATION, AND THE DRAMATIC CONTENT IS SOLELY UP TO THE DISCRETION OF THE PERFORMER, HOWEVER IT SHOULD BE NOTED THAT A MORE FRENETIC PERFORMANCE IS NOT ONLY RECOMMENDED, BUT WILL ALSO GUARANTEE A MORE ENGAGING AND VISCERAL PERFORMATIVE EXPERIENCE. FURTHERMORE, IT IS HELPFUL TO REMEMBER THAT THE CENTRAL IDEA OF THIS MOVEMENT IS THAT OF HALLUCINATION, WHICH MAY HELP GUIDE THE PERFORMER'S LEVEL OF REACTIONARY INVOLVEMENT.



"BO!"

"Z! - Z! - Z!"

"SK - M - IR - AH - FF - BIM - NEP!"

"OOO"

gliss

"SEH!; SOH!; SAH!"

"AH!"

Musical staff in 4/4 time, featuring a triplet of eighth notes and dynamic markings *f* and *ff*.

Musical staff in 5/8 time, featuring dynamic markings *ff* and *f*.

Musical staff in 5/8 time, featuring dynamic marking *ff*.

Musical staff in 6/8 time, featuring dynamic markings *ff* and *fff*.

Musical staff in 6/8 time.

Musical staff in 7/8 time.

Musical staff in 7/8 time, featuring dynamic markings *f* and *ff*.

Musical staff in 6/8 time.

Musical staff in 6/8 time, featuring dynamic marking *f*.

Musical staff in 5/8 time.

Musical staff in 5/8 time, featuring dynamic marking *ff* and triplet markings.

Musical staff in 4/4 time, featuring dynamic markings and a final measure with a fermata.

Central circular graphic containing the text:
"BO!"
"Z! - Z! - Z!"
"SK - M - IR - AH - FF - BIM - NEP!"
"OOO"
"SEH!; SOH!; SAH!"
"AH!"
A large, stylized, semi-transparent *ff* watermark is overlaid on the central text.

SCENE III:

SUMMONING THE FOUR SUNS / CHANT FOR DISSOCIATIVE CALM

FOR PERCUSSION (2 BATTERIES), SOPRANO, AND BLIPVERT/CONDUCTOR

&

ACOUSTIC INSTRUMENTATION:

PERCUSSION BATTERY 1

METAL / BRASS WHISTLE
SHAKER
TAMBOURINE (UNMOUNTED)
TRIANGLE
WOODBLOCK
SPLASH CYMBAL
CRASH CYMBAL
SNARE DRUM
MID TOM
LOW TOM
BASS DRUM

PERCUSSION BATTERY 2

METAL / BRASS WHISTLE
SHAKER
COWBELL
TAMBOURINE (UNMOUNTED)
TRIANGLE
WOODBLOCK
SPLASH CYMBAL
CRASH CYMBAL
SNARE DRUM
MID TOM
LOW TOM
BASS DRUM

Her Lament and initial Hallucination complete....

...the Lady begins the process of creating a new mental state...

*...by summoning the imaginative powers embedded in the
labyrinthine universe of her mind...*

...to formulate a new abstraction: The Emerald Oyster Honeycomb...

PERFORMANCE DIRECTIONS AND SPECIFICS

- SCENE III CONSISTS OF TWO DISTINCT SECTIONS: "SUMMONING THE FOUR SUNS" AND "CHANT FOR DISSOCIATIVE CALM." "SUMMONING THE FOUR SUNS" FEATURES THE TWO PERCUSSIONISTS, BLIPVERT/CONDUCTOR, LEAD SOPRANO, AND SECOND SOPRANO (FOR THE FIRST TIME IN THIS WORK) WHO WILL APPEAR HALFWAY THROUGH THE SECTION (ELABORATED BELOW). "CHANT FOR DISSOCIATIVE CALM" FEATURES THE ENTIRE CAST OF PERFORMERS AND INSTRUMENTALISTS.

- BOTH SECTIONS OF THIS SCENE ARE IN A NEUTRAL KEY. ACCIDENTALS ON EACH NOTE FOR SOPRANOS HAVE BEEN INCLUDED FOR REFERENCE, ASSISTANCE, AND CLARITY.

- THE TEMPO FOR "SUMMONING THE FOUR SUNS" IS ♩=54 (A SLOWER TEMPO OF 52 OR 50 MAY ALSO BE EMPLOYED). THE TEMPO FOR "CHANT FOR DISSOCIATIVE CALM" BEGINS AT ♩=100, BUT SHOULD THEN ACCELERATE GRADUALLY TO 126 OVER TIME.

- BLIPVERT/CONDUCTOR WILL BE RESPONSIBLE FOR CONDUCTING THE ENTIRE ENSEMBLE AND PROVIDING OCCASIONAL ELECTRONIC TEXTURES THROUGHOUT THE ENTIRETY OF THE SCENE FOR SONIC VARIABILITY AND DRAMATIC EFFECT.

SUMMONING THE FOUR SUNS - SPECIFICS

REGARDING PERCUSSION:

- THE PERCUSSIONISTS' PRIMARY ROLE IN THIS SECTION IS TO MAINTAIN AND ESTABLISH A DEFINITELY SOLID AND STEADY TEMPO THROUGHOUT. THE SPARSELY WRITTEN PARTS FOR EACH PERCUSSIONIST SHOULD BE CONTINUOUSLY REPEATED **WITH EACH PLAYER OMITTING PARTS (FOR CERTAIN INSTRUMENTS) AT THEIR OWN DISCRETION THROUGHOUT EACH REPEAT, HENCE VARYING THE CHARACTER AND FEEL THROUGHOUT THE SECTION.** PERCUSSIONISTS ARE ADVISED TO ATTEMPT A MINIMAL POINTILLISTIC FEEL THROUGHOUT THIS SECTION, GIVING ABSOLUTE PURPOSE, CLARITY, AND POWER TO EVERY PLAYED ELEMENT.

- PERCUSSIONISTS MAY TAKE ADDITIONAL LIBERTY WITH THE WRITTEN MATERIAL BY CONTRIBUTING LIGHT IMPROVISATORY COLOR AND/OR HITS ON OCCASION. HOWEVER, SUCH IMPROVISATORY ACCOUTREMENTS SHOULD ONLY BE ADDED SPARSELY AND RARELY.

- ON OCCASION, BLIPVERT/CONDUCTOR MAY SIGNAL FOR BOTH PERCUSSIONISTS TO CEASE PLAYING IN ORDER TO SHOWCASE THE SOPRANOS. (SEE BLIP-FORMS COMMANDS PAGES IV-VII).

REGARDING SOPRANOS:

- SCORE INTERPRETATION THROUGHOUT THIS SECTION CONSISTS OF MOVEMENT AND STASIS. HENCE, THE SOPRANO SCORE CONSISTS OF 14 DISTINCT VOCAL FRAGMENTS, OR CELLS, ORGANIZED IN AN OPEN-SCORE FORMAT ORIENTED AROUND A CENTRALIZED E NATURAL DRONE.

- THE SOPRANOS POWERFULLY BEGIN ON THE CENTRALIZED E NATURAL DRONE FOR AT LEAST FOUR COUNTS OR LONGER, AND THEN PROCEED TO MOVE FREELY AMONGST THE CELLS, ALWAYS COGNIZANT OF KEEPING IN TIME WITH THE PERCUSSIONISTS (AND/OR BLIPVERT/CONDUCTOR'S TEMPO). DURING MOVEMENT SOPRANO MAY CHOOSE TO REPEAT A SPECIFIC CELL MULTIPLE TIMES, OR MOVE FROM CELL TO CELL EVENTUALLY RETURNING TO DRONE ON THE CENTRALIZED PITCH OF E NATURAL. SOPRANOS SHOULD AIM TO SING (OR REPEAT) NO MORE THAN 4 CELLS IN A ROW BEFORE EVENTUALLY RETURNING TO THE CENTRALIZED E NATURAL DRONE.

PERFORMANCE DIRECTIONS AND SPECIFICS (CONT'D)

(SUMMONING THE FOUR SUNS - REGARDING SOPRANOS)

- AS STATED PREVIOUSLY, THE E NATURAL DRONE EQUALS NO LESS THAN FOUR COUNTS AND MAY BE SUSTAINED FOR ANY LENGTH OF TIME BEYOND THESE FOUR COUNTS. ADDITIONAL WHOLE NOTES WITH INDETERMINATE TIES IN ANY CELL MAY BE TREATED IN A SIMILAR MANNER.
- THOUGH THE E NATURAL DRONE IS SYLLABICALLY CENTERED AROUND "OH," SOPRANOS ARE HIGHLY ENCOURAGED TO VARIATE THE DRONE BY ADDING EXTENDED VOCAL ALTERATIONS: E.G. GROWLING, WIDE VIBRATO, HALF OR WHOLE STEP GLISSANDI UP AND DOWN IN PITCH, VARIATION OF SYLLABIC CHARACTER BY CHANGING VOWELS AND CONSONANTS, SYLLABIC BEADING, HUMMING, SCREAMING, AND OCTAVE DISPLACEMENT.
- SOPRANOS MAY TAKE OCCASIONAL LIBERTY WITH THE ADDITIONAL WRITTEN MATERIAL BY CONTRIBUTING IMPROVISATORY VOCALIZATION. HOWEVER, IMPROVISATORY ACCOUTREMENTS SHOULD ONLY BE ADDED RARELY.
- ON OCCASION, BLIPVERT/CONDUCTOR MAY SIGNAL FOR SOPRANO TO IMPROVISE BY FOLLOWING BLIP-FORMS COMMANDS. SUCH IMPROVISATORY ACTION SHOULD BE, OF COURSE, INTERPRETED SEPARATELY FROM THE SOPRANOS' PERSONAL IMPROVISATION (I.E. SOPRANOS SHOULD FOLLOW CUES OF BLIPVERT/CONDUCTOR PRECISELY). BLIPVERT/CONDUCTOR MAY INDICATE CONDUCTION IMPROVISATION TO BOTH SOPRANOS OR ONE SOPRANO SOLO.
- "SUMMONING..." BEGINS WITH THE LEAD SOPRANO (LADY DICE) SOLO. THE SECOND SOPRANO (THE EMERALD OYSTER HONEYCOMB) EVENTUALLY APPEARS ONSTAGE TO PERFORM THIS SECTION AS A DUET WITH LADY DICE.

CHANT FOR DISSOCIATIVE CALM - SPECIFICS

* "CHANT..." BEGINS OUT OF THE PREVIOUS "SUMMONING..." SECTION, AND FEATURES THE ENTIRE ENSEMBLE. BLIPVERT/CONDUCTOR WILL EVENTUALLY COMPLETELY CUT OFF BOTH PERCUSSIONISTS, ALLOWING SOPRANOS TO PERFORM A LAST BIT OF "SUMMONING..." ACAPELLA, THEN FADE. BLIPVERT/CONDUCTOR WILL GIVE PERCUSSIONISTS THE INDICATION TO MOVE TO THE NEXT SECTION VIA CONDUCTION COMMAND (SEE BLIP-FORMS COMMANDS PAGES IV-VII).

REGARDING PERCUSSION:

- SIMILAR TO "SUMMONING...", THE PERCUSSIONISTS' PRIMARY, AND VITAL, ROLE IN THIS SECTION IS TO MAINTAIN AND ESTABLISH A DEFINITELY SOLID AND STEADY TEMPO THROUGHOUT. THE PARTS FOR EACH PERCUSSIONIST SHOULD BE CONTINUOUSLY REPEATED **WITH EACH PLAYER OMITTING PARTS (FOR CERTAIN INSTRUMENTS) AT THEIR OWN DISCRETION THROUGHOUT EACH REPEAT, HENCE VARYING THE CHARACTER AND FEEL THROUGHOUT THE SECTION.**
- PERCUSSION 1 SHOULD AIM TO BE CONSISTENT WITH THE TAMBOURINE PART, EMPLOYING PRECISION PARTICULARLY WHERE IT CONCERNS ACCENTS. DEPENDING ON PLAYER COMFORT IN REACHING ADDITIONAL PARTS, THE TAMBOURINE PART MAY BE PLAYED UNMOUNTED (A SECONDARY UNMOUNTED TAMBOURINE FOR THIS SCENE SPECIFICALLY MAY BE ON HAND FOR PERCUSSION 1). PERCUSSION 2 SHOULD PAY SPECIAL ATTENTION TO THE SHAKER PARTS IN THE CASE THEY WISH TO PLAY ADDITIONAL PARTS IN SYNC WITH THE SHAKER.

(CHANT FOR DISSOCIATIVE CALM - REGARDING PERCUSSION)

- PERCUSSIONISTS MAY TAKE ADDITIONAL LIBERTY WITH THE WRITTEN MATERIAL BY CONTRIBUTING LIGHT IMPROVISATORY COLOR AND/OR HITS ON OCCASION. HOWEVER, SUCH IMPROVISATORY ACCOUTREMENTS SHOULD ONLY BE ADDED SPARSELY AND RARELY.

- ON OCCASION, BLIPVERT/CONDUCTOR MAY SIGNAL FOR BOTH PERCUSSIONISTS TO CEASE PLAYING IN ORDER TO SHOWCASE THE SOPRANOS. (SEE MASTER CONDUCTION COMMANDS).

REGARDING SOPRANOS:

- SIMILAR TO "SUMMONING...", SCORE INTERPRETATION THROUGHOUT THIS SECTION CONSISTS OF MOVEMENT AND STASIS. HENCE, THE SOPRANO SCORE CONSISTS OF 12 DISTINCT VOCAL FRAGMENTS, OR CELLS, ORGANIZED IN AN INTERCONNECTED GRID FORMAT. WITHIN THE SPACES OF THIS GRID EXIST TWO "FUNDAMENTAL" VOCAL FRAGMENTS EQUIDISTANTLY DISTRIBUTED THROUGHOUT.

- SOPRANOS BEGIN WITH EITHER ONE OF THE FUNDAMENTAL FRAGMENTS, REPEATING THEM AT LENGTH AT THEIR OWN DISCRETION, AND THEN PROCEED TO MOVE THROUGHOUT THE GRID AT THEIR OWN PACE, ALWAYS COGNIZANT OF KEEPING IN TIME WITH THE PERCUSSIONISTS (AND/OR BLIPVERT/CONDUCTOR'S TEMPO). MOVEMENT POSSIBILITIES FROM ONE CELL TO ANOTHER ARE INDICATED BY LINES WHICH CONNECT EACH CELL. DURING MOVEMENT SOPRANO MAY CHOOSE TO REPEAT A SPECIFIC CELL MULTIPLE TIMES, OR MOVE FROM CELL TO CELL EVENTUALLY RETURNING TO THE NEAREST ADJACENT FUNDAMENTAL FRAGMENT. SOPRANOS SHOULD AIM TO REPEAT NO MORE THAN 4 CELLS IN A ROW BEFORE RETURNING TO ANY FUNDAMENTAL FRAGMENT.

- FUNDAMENTAL FRAGMENTS MAY BE REPEATED ANY NUMBER OF TIMES BEFORE SOPRANOS RETURN TO THE GRID (FIVE TIMES MAXIMUM IS SUGGESTED TO AVOID STASIS AND REDUNDANCY). SOPRANOS ARE ENCOURAGED TO VARIATE THE FUNDAMENTAL FRAGMENTS BY ADDING EXTENDED VOCAL ALTERATIONS, YET SUCH ALTERATIONS SHOULD BE APPLIED AS BRIEF DEPARTURES FROM THE FRAGMENTS.

- SOPRANOS MAY TAKE ADDITIONAL LIBERTY WITH THE WRITTEN MATERIAL BY CONTRIBUTING IMPROVISATORY VOCALIZATION. HOWEVER, IMPROVISATORY ACCOUTREMENTS SHOULD ONLY BE ADDED RARELY.

- ON OCCASION, BLIPVERT/CONDUCTOR MAY SIGNAL FOR SOPRANO TO IMPROVISE BY FOLLOWING BLIP-FORMS COMMANDS. SUCH IMPROVISATORY ACTION SHOULD BE, OF COURSE, INTERPRETED SEPARATELY FROM THE SOPRANOS' PERSONAL IMPROVISATION (I.E. SOPRANOS SHOULD FOLLOW CUES OF BLIPVERT/CONDUCTOR PRECISELY). BLIPVERT/CONDUCTOR MAY INDICATE CONDUCTION IMPROVISATION TO BOTH SOPRANOS OR ONE SOPRANO SOLO.

* THE MOST ESSENTIAL OCCURRENCE TO TAKE PLACE IN "CHANT..." IS THAT OF TEMPO ACCELERATION AMONGST THE ENTIRE ENSEMBLE. BLIPVERT/CONDUCTOR WILL FACILITATE THIS TEMPO ACCELERATION. TEMPO ACCELERATION WILL OCCUR GRADUALLY OVER A PROLONGED PERIOD OF TIME, EVENTUALLY REACHING ♩=126. ACCELERATION WILL ATTEMPT TO BE SIGNED TO THE ENTIRE ENSEMBLE, HENCE ALL PERFORMERS SHOULD BE COGNIZANT OF BLIPVERT/CONDUCTOR'S TEMPO THROUGHOUT THIS SECTION OVER TIME.

STAGING GUIDE/CONSIDERATIONS

- THIS MULTI-SECTIONED SCENE SHOWCASES THE ENTIRE ENSEMBLE AND, THOUGH IT REQUIRES SOMEWHAT STRICT ADHERENCE TO TEMPO, IT PROVIDES ANCILLARY OPPORTUNITIES FOR VARIABLE EXPRESSION AMONGST PLAYER PARTS IN TERMS OF IMPROVISATION, ELABORATION OF WRITTEN MATERIAL, AND CHOICE OF WHAT TO PLAY/PERFORM. SUCH CHOICES WOULD NO DOUBT BE HELPED ALONG BY PNEUMA STREAM DEMARCATATIONS.
- COMING FROM THE HIGHLY ENERGETIC "HALLUCINATION #1," THE SCENE SHOULD BEGIN WITH LADY DICE FRONT AND CENTER STAGE, WHO WILL BE RESPONSIBLE FOR ESTABLISHING THE ESSENTIAL POWER AND EFFICACY OF THE SCENE IN TERMS OF EXPRESSION. BLIPVERT/CONDUCTOR WILL SIGNAL THE SECOND SOPRANO - "THE EMERALD OYSTER HONEYCOMB" (OR "EOC") - TO ENTER FROM REAR STAGE RIGHT OR LEFT (DEPENDING ON SPATIAL CONDITIONS AND LAYOUT). THE EOC SHOULD ENTER VERY SLOWLY WITH EQUALLY PURPOSEFUL BODY MOVEMENTS AND FACIAL EXPRESSIONS, AND SHOULD EVENTUALLY END UP EQUALLY ESTABLISHED AT CENTER STAGE WITH LADY DICE. AFTER EOC'S ENTRANCE, BOTH SOPRANOS WILL REMAIN AT CENTER STAGE THROUGH THE REST OF THE SCENE.
- BODY MOVEMENTS AND FACIAL EXPRESSIONS AMONGST SOPRANOS SHOULD BE PURPOSEFUL, FOCUSED, AND EXECUTED WITH CONVICTION. THE ERRATICISM AND FRENETIC ENERGY DISPLAYED IN "HALLUCINATION #1" SHOULD BE TRANSMUTED TO MOVEMENTS WHICH ARE MORE FOCUSED IN THEIR EXECUTION, PERHAPS ALIGNING WITH THE CHARACTER AND NATURE OF THE CELLULAR VOCAL MATERIAL ITSELF. SOPRANOS MAY INTERPRET EMOTIONAL SPECIFICS BY THE INCLUDED PNEUMA STREAMS, OR THEY MAY CREATE THEIR OWN EMOTIONAL ROAD MAP THROUGHOUT THE SCENE BEING MINDFUL OF THE NECESSITY FOR POWER, CONVICTION, AND PURPOSE WHERE IT CONCERNS EXPRESSION.
- THE PRIMARY CONCEPTUAL IDEAS OF THIS SCENE CONCERN SUMMONING, OR CONJURING, OF AN ALTERNATE PERSONALITY BY AN ALREADY ECCENTRIC INDIVIDUAL, AND SUBSEQUENTLY EXPLORING A UNIFICATION OR ALIGNMENT BETWEEN TWO DISTINCT YET SIMILAR PERSONALITIES THROUGH GRADUALLY SHIFTING SIMILARITIES AND DIFFERENCES (AS EVIDENCED IN THE OPEN SCORE IN "SUMMONING..." AND IN THE GRID SCORE FOR "CHANT..."). HENCE, SOPRANOS MAY ATTEMPT TO INTERPRET THEIR DUET AS A DIALOGUE, AND MAY CHOOSE TO REACT TO EACH OTHER FROM STANDPOINTS OF VOCAL EXPRESSION, BODY MOVEMENTS, FACIAL EXPRESSIONS, AND IMPROVISATION. THE AIM HERE IS FOR THE SOPRANOS TO CONCEPTUALLY CONNECT-AND-DEPART FROM EACH OTHER IN ORDER TO, AS ACCURATELY AS POSSIBLE, REPRESENT NOTIONS OF CONJURING, CONJOINING, AND SEPARATION WHERE IT CONCERNS MENTAL STATES. PERCUSSIONISTS MAY ATTEMPT TO CONCEPTUALLY LINK WITH SOPRANOS ON OCCASION, BUT SHOULD PRIMARILY ADHERE TO KEEPING A SOLID TEMPO THROUGHOUT THE ENTIRE SCENE.
- IN REGARDS TO LIGHTING, SECTION ONE ("SUMMONING"...), SHOULD CONSIST OF LOW REAR-STAGE LIGHTING (COLORED OR UN-COLORED) FOR THE PERCUSSIONISTS WITH A SOLO SPOTLIGHT ON LADY DICE. ANOTHER SPOTLIGHT SHOULD FOLLOW THE EOC SOPRANO AS SHE ENTERS FROM REAR-STAGE RIGHT OR LEFT. WHEN THE TWO SOPRANOS ARE FULLY FEATURED AT FRONT-CENTER STAGE, AND AS THE ENSEMBLE MOVES INTO THE SECOND SECTION OF THE SCENE ("CHANT..."), THE ENTIRE STAGE SHOULD GRADUALLY BECOME COMPLETELY ILLUMINATED TO BECOME FULLY LIT SO AS TO SHOWCASE THE ENTIRE ENSEMBLE (PROVIDING AN ADDITIONAL UNIFYING EFFECT AMONGST INSTRUMENTALISTS AND SOPRANOS). AS THE SECOND SECTION OF THE SCENE SUBSIDES, STAGE LIGHTING SHOULD DIM SUBSTANTIALLY TO FEATURE LADY DICE AND EOC AS LONE ENTITIES WHO WILL HELP MOVE THE WORK INTO THE FOLLOWING SCENE ("HALLUCINATION #2).
- THIS SCENE DRAWS ITS INSTRUMENTAL AND VOCAL INSPIRATION FROM KOREAN PANSORI AND BUDDHIST CHANTING. PLAYERS MAY WISH TO FAMILIARIZE THEMSELVES WITH THESE PROFOUND METHODS OF CULTURAL EXPRESSION BEFORE PERFORMING SCENE III.



Gradually accelerated based on Bip Vert's conductor

With joyful energy

Gradually accelerated based on Bip Vert's conductor

With joyful energy

Percussion

Percussion

Gradually accelerated based on Bip Vert's conductor

With joyful energy

Gradually accelerated based on Bip Vert's conductor

With joyful energy

Percussion

51

SUMMONING THE FOUR SUNS
REHEARSAL SCORE - SOPRANO

[illegible]

Mmmmmmmmaaaaaaaahhhhhhhhhmmmmmmmmmmmm

no vibrato, some growl

mp *fff* *p*

Beh _____ Zuh _____ Zee _____ Uh _____

fff *dim.*

gliss to highest note possible, partial scream at apex

mf *fff*

KAH! KAH! KAH! KAH! SEH M BAH O TEH TEH TEH TEH TEH Ah

fff *dim.* *mp* erratic glissandi upwards

Uh
fluctuating vibrato: none to very wide
ff

OH! Meh to nah!

fff *fff*

Beh _____ Zuh _____ Zee _____ Uh _____


fff *dim.* *mf* *fff*

gliss to highest note possible, partial scream at apex

Er mah ehn SOH

ff *ffff*

A musical staff with a treble clef and a key signature of one flat (B-flat). The notes are: Er (half note, B-flat), mah (quarter note, A), ehn (half note, G), and SOH (half note, F). A wavy line is drawn above the first three notes. The dynamic marking *ff* is below the first note, and *ffff* is below the fourth note. A wavy line is also drawn below the first three notes.



AHAHAHA!

stutter syllables and vary range erratically

ffff

A musical score for a vocal line, likely for a soprano or alto. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of several half notes and whole notes, connected by a long slur. The notes are: A4 (quarter), E5 (quarter), A4 (quarter), G4 (quarter), F4 (half), E4 (half), D4 (half), and C4 (half). The notes are decorated with various ornaments: a mordent on the first A, a grace note on the first E, a mordent on the second A, and a grace note on the second E. The dynamics are marked as *f* (forte) at the beginning, *fff* (fortissimo) in the middle, and *mf* (mezzo-forte) at the end. The tempo is marked as *And.* (Andante). The lyrics are: "Ah Ee Ah Innnnnn mmmmmm".

rapid off-time syllabic stutter "half-pitch, half-shout"; syllables/pitches suggested

fff

SUMMONING THE FOUR SUNS
REHEARSAL SCORE - PERCUSSION

52

♩=54

Percussion 1

With emotional power and conviction

The musical score for Percussion 1 and Percussion 2 is presented in 4/4 time with a tempo of 54 beats per minute. The score is divided into two staves, each with a key signature of one sharp (F#) and a common time signature of 4/4. The score is annotated with various musical notations and performance instructions.

Percussion 1:

- Staff 1: *ffff*, *p*, *ff* <, *pp*, *ffff*, *ffff*, *ppp* *cresc.*, *ffff*, *fff* *dim.*, *f* <, *ff* *cresc.*
- Staff 2: *ffff*, *pp*, *fff* < *n*, *ff* <, *p*, *ppp* *cresc.*, *ffff*, *pp*, *ppp*, *fff*, *ff* <

Percussion 2:

- Staff 1: *ffff*, *p*, *pp*, *fff* <, *ff* <, *pp*, *ffff*, *fff* *dim.*, *f* <, *ff* *cresc.*
- Staff 2: *ffff*, *pp*, *fff* < *n*, *ff* <, *p*, *ppp* *cresc.*, *ffff*, *pp*, *ppp*, *fff*, *ff* <

Performance Instructions:

- L.V.* (Left Ventricle)
- hard mallets*
- soft mallets*
- play on rim*
- ord.* (Order)

Percussion 2

CHANT FOR DISSOCIATIVE CALM
REHEARSAL SCORE #2 - SOPRANOS
IDEAL

Geh hm Ru Hm Veh Hm Hey Ee Ve Hm Neh

p *mf*

Sho Ehr in Nah Ho Ve Hah Voo Hah

mp *f* *ff* *mf*

Veh hm Seh Ha Oh Ee Uh Veh hm Seh Ha Ge Oh Ah!

p *mf* *f* *fff*

Hey fa la hey mm hm Eh Dah! Mm Ha Hm Ah Ta Deh!

mp *mf* *ff*

Hm nah dey hmm nah

fp *p*

Hm

fp

Hm nah dey hmm nah

fp *p*

Gah Tri Nah Tah Nah Tah Seh Ee Geh Tri Soh

f *mp*

Ch Ch Ch Ch Ch Ch Ch Cha Ch Cha Ch Cha

ff

random syllables on random pitches

f

Da dit dit dit dit Da! Da dit dit dit dit dit Da! half shout/half sing

mp *ff* *p* *ff*

Hm

fp

Hm nah dey hmm nah

fp *p*

Hm

fp

Teh Ku Run Deh Oh Meh Gah FEH! erratic glissandi/partial scream downwards

p *fff*

Ta ta ta ta Teh Oh Ee Eh See Oh Vah!

ff

start at lowest pitch, accelerate and crescendo to highest pitch, then reverse use a variety of syllables at own discretion

mp *ff* *p*

Dah Dah Hm Bip! Dah Hm Dah Bip! Feh Hah!

p *f* *p* *ff*

CHANT FOR DISSOCIATIVE CALM
REHEARSAL SCORE #1 - SOPRANOS
CONCEPTUAL

Sheet music for Soprano, measures 1-4. Lyrics: Geh hm Ru Hm Veh Hm Hey Ee Ve Hm Neh. Dynamics: *p* to *mf*.

Sheet music for Soprano, measures 5-8. Lyrics: Sho Ehr in Nah Ho Ve Hah Voo hah. Dynamics: *f* to *ff*.

Sheet music for Soprano, measures 9-12. Lyrics: Veh hm Seh Ha Oh Ee Uh Veh hm Seh Ha Ge Oh Ah! Dynamics: *p* to *fff*.

Sheet music for Soprano, measures 13-16. Lyrics: Hey la la hey am hm Eh Dahl Nim Ha Hm Ah Ta Dahl. Dynamics: *f* to *ff*.

Sheet music for Soprano, measures 17-20. Lyrics: Gah Tri Nah Gah Nah Tah Soh Ee Gah Tri Soh. Dynamics: *f* to *ff*.

Sheet music for Soprano, measures 21-24. Lyrics: Ch Ch Ch Ch Ch Ch Ch Cha Ch Cha Ch Cha. Dynamics: *ff*.

Sheet music for Soprano, measures 25-28. Lyrics: random syllables on random pitches. Dynamics: *f*.

Sheet music for Soprano, measures 29-32. Lyrics: Da dit dit dit dit Da! Da dit dit dit dit dit Da! half shout/half sing. Dynamics: *mp* to *ff*.

Sheet music for Soprano, measures 33-36. Lyrics: EHE! Gah M Oh Rm K uT rT. Dynamics: *ff*.

Sheet music for Soprano, measures 37-40. Lyrics: Ta ta ta ta Teh Oh Ee See Oh Vah! Dynamics: *ff*.

Sheet music for Soprano, measures 41-44. Lyrics: start at lowest pitch, accelerate and crescendo to highest pitch, then reverse use a variety of syllables at own discretion. Dynamics: *mp* to *p*.

Sheet music for Soprano, measures 45-48. Lyrics: Dah Bip! Dah Hm Bip! Dah Hah! Dynamics: *p* to *ff*.

Sheet music for Soprano, measures 1-2. Lyrics: Hm nah dey hmm nah. Dynamics: *fp* to *p*.

Sheet music for Soprano, measures 3-4. Lyrics: Hm. Dynamics: *fp*.

Sheet music for Soprano, measures 5-6. Lyrics: Hm nah dey hmm nah. Dynamics: *fp* to *p*.

Sheet music for Soprano, measures 7-8. Lyrics: Hm nah dey hmm nah. Dynamics: *fp* to *p*.

Sheet music for Soprano, measures 9-10. Lyrics: Hm. Dynamics: *fp*.

CHANT FOR DISSOCIATIVE CALM
REHEARSAL SCORE - PERCUSSION

♩=100 —————> 126
gradually accelerate based on BlipVert/Conductor

With joyful energy

Percussion 1

Mallets or Sticks on
tambourine mounted with stick

mf —————>

The image displays a musical score for two percussion parts, Percussion 1 and Percussion 2, in 4/4 time. The score is written on two staves, each with a key signature of one sharp (F#) and a common time signature of 4/4. The tempo is marked as ♩=100, with a gradual acceleration to 126 indicated by a horizontal arrow. The performance instruction is "With joyful energy".

Percussion 1: The top staff features a series of eighth-note patterns with accents (>) and dynamic markings including *mf*, *f*, *ff*, and *mf*. The score is decorated with various colored wavy lines (pink, blue, yellow, orange) and dots, suggesting a rhythmic or melodic contour. The dynamics range from *mf* to *ff*.

Percussion 2: The bottom staff also features eighth-note patterns with accents (>) and dynamic markings including *f*, *mp*, *f*, *ff*, *mf*, and *f*. The score is decorated with various colored wavy lines (orange, purple, blue) and dots, suggesting a rhythmic or melodic contour. The dynamics range from *mp* to *ff*.

Percussion 2

SCENE IV: HALLUCINATION #2

FOR TUNED PERCUSSION, 2 SOPRANOS, AND BLIPVERT/CONDUCTOR



INSTRUMENTATION:

VIBRAPHONE
FOUR MALLETS

MARIMBA (4.5 OCTAVE: F2 - C7)
FOUR MALLETS

A second, perhaps more congenial, hallucination occurs....

...as Lady Dice attempts to commune with her new psychological manifestation....

...just as The Emerald Oyster Honeycomb attempts to communicate with The Lady...

...hence revealing consonances and dissonances throughout the process....

...hence revealing consonances and dissonances throughout the process....

...hence revealing consonances and dissonances throughout the process....

PERFORMANCE DIRECTIONS AND SPECIFICS

- HALLUCINATION #2 IS REPRESENTED AS TWO SEPARATE OPEN SCORE FORMATS FOR PERCUSSION AND VOICES (SOPRANOS):
 - 1) THE PERCUSSION SCORE IS AN INTERCONNECTED EIGHT-CELL GRID ORIENTED AROUND A CENTRALIZED 3/4 RHYTHMIC FIGURE OF THREE BARS WHICH IS REPEATED INDETERMINATELY.
 - 2) THE SOPRANO'S VOCAL SCORE IS AN OPEN SCORE OF SIX VOCAL FRAGMENTS WHICH MAY BE ELABORATED UPON THROUGHOUT THE SCENE. ALL FRAGMENTS ARE IN 4/4 UNLESS OTHERWISE INDICATED.
- THE PREFERRED TEMPO FOR THIS SCENE IS $\text{♩}=176$, THOUGH A TEMPO OF 186 (OR NON-METRONOME SPECIFIC NUMBERS) MAY BE EMPLOYED.

REGARDING PERCUSSION:

- EACH PERCUSSIONIST BEGINS PLAYING THE CENTRALIZED 3/4 RHYTHMIC FIGURE IN UNISON. THE AMOUNT OF SUGGESTED REPEATS FOR THIS CENTRALIZED FIGURE, REGARDLESS OF WHEN IT IS PLAYED OR WHAT COLLECTIVE FORMAT IS USED, IS AT LEAST FIVE OR LESS.
- AFTER A DETERMINED AMOUNT OF REPEATS OF THE CENTRALIZED FIGURE, EACH PERCUSSIONIST MOVES TO ANY CELL IN THE GRID AND PROCEEDS TO MOVE CLOCKWISE OR COUNTERCLOCKWISE AROUND THE GRID.
- THE SONIC AIM OF THE SCENE IS TO CREATE A PERPETUALLY CHANGING SERIES OF INTERLOCKING RHYTHMIC PATTERNS (VIA THE GRID) WHICH ARE EVENTUALLY RESOLVED BY RETURNING TO THE CENTRALIZED 3/4 FIGURE. THIS IS ACHIEVED BY EACH PERCUSSIONIST INDETERMINATELY MOVING AROUND THE GRID AND SIMULTANEOUSLY ARRIVING AT THE CENTRALIZED 3/4 FIGURE. THEREFORE, THE VITAL FOCAL POINTS FOR SUCCESSFUL EXECUTION OF THIS PIECE CONCERN: 1) STRICT ADHERENCE TO THE ESTABLISHED TEMPO, AND 2) ASCERTAINING A DECISIVE CUE SIGN FOR RETURNING TO THE CENTRALIZED 3/4 FIGURE. HENCE, THE FOLLOWING METHODS FOR TEMPO ADHERENCE AND CELL MOVEMENT MAY BE EMPLOYED:
 - 1) PERCUSSIONISTS MAY ESTABLISH A TEMPO BETWEEN THEMSELVES AND MOVE AROUND THE GRID INDEPENDENTLY OF BLIPVERT/CONDUCTOR AND THE ANCILLARY STAGE ACTION. IN THIS PARTICULAR CASE, PERCUSSIONISTS MUST MONITOR THEIR COLLECTIVE ADHERENCE TO THE ESTABLISHED TEMPO, AND MAY MAKE INDEPENDENT DECISIONS AS TO WHEN AND HOW TO MOVE FROM CELL TO CELL. BASED ON THE ABOVE UNDERLINED FOCAL POINTS, IT IS ADVISABLE THAT PERCUSSIONISTS ESTABLISH A PREDETERMINED "CUE SIGN" BETWEEN THEMSELVES FOR RETURNING TO THE CENTRALIZED 3/4 FIGURE. IN REGARDS TO GRID MOVEMENT, PERCUSSIONISTS MAY MOVE EITHER LEFT OR RIGHT AROUND THE GRID AT THEIR OWN DISCRETION. PERCUSSIONISTS MAY ALSO REPEAT CELLS SEVERAL TIMES IN A ROW BEFORE MOVEMENT. IT IS RECOMMENDED THAT SHOULD REPEATS BE EMPLOYED, NO MORE THAN FOUR REPEATS OF ANY CELL SHOULD OCCUR TO ASSURE VARIABILITY.
 - 2) IN RELATION TO ABOVE POINT #1, PERCUSSIONISTS MAY COLLECTIVELY USE HEADPHONES WITH A PROVIDED ELECTRONIC METRONOME PULSE. AS BLIPVERT/CONDUCTOR WILL HAVE THE TOTALITY OF MUSICAL ELECTRONICS FOR THIS PIECE AT THEIR DISPOSAL, A METRONOME PULSE MAY BE ESTABLISHED IN A DAW PROGRAM (E.G. PROTOOLS, ABLETON LIVE) AND THEN FED VIA MIXING BOARD TO THE PERCUSSIONISTS' HEADPHONES.

PERFORMANCE DIRECTIONS AND SPECIFICS (CONT'D)

REGARDING PERCUSSION - CONT'D

3) BLIPVERT/CONDUCTOR WILL CONDUCT THE TEMPO AND DIRECT EACH PERCUSSIONIST'S MOVEMENT AROUND THE RHYTHM CIRCLE VIA CUE SIGN DIRECTIONS (REFER TO PAGE XXII). THE CUE SIGN SYBOLOGY AND RELATED MEANINGS ARE LISTED AS FOLLOWS:



REGARDING SOPRANOS:

- SOPRANOS WILL OPERATE INDEPENDENTLY OF THE PERCUSSION AS FAR AS SCORE INTERPRETATION, YET SOPRANOS SHOULD ATTEMPT TO ADHERE AS MUCH AS POSSIBLE TO THE ESTABLISHED TEMPO THROUGHOUT. IT IS EXPECTED THAT, OFTEN TIMES, THE SOPRANOS' RHYTHMIC PRECISION MAY OCCASIONAL FALL OUT OF SYNC WITH THE PERCUSSION (I.E. THE GENERAL OVERALL TEMPO), WHICH WILL CREATE INTRIGUING FREE SEPARATIONS FROM THE METRIC PULSE. HOWEVER, SOPRANOS SHOULD ATTEMPT TO REJOIN THE METRIC PULSE AS SOON AS THEY ARE ABLE.

- OF THE SIX VOCAL FRAGMENTS PRESENTED, EACH SOPRANO WILL CHOOSE WHICH FRAGMENT TO SING AND THE NUMBER OF REPEATS TO EMPLOY AT THEIR DISCRETION. AS MENTIONED, SCORE INTERPRETATION IS OPEN. EACH SOPRANO SHOULD FIRST ATTEMPT TO ADDRESS ALL OF THE SIX VOCAL FRAGMENTS, THOUGH NOT NECESSARILY IN DIRECT SEQUENCE (I.E. SOPRANOS MAY EMPLOY REPEATS OF CERTAIN FRAGMENTS BEFORE MOVING ON TO ANOTHER). AFTER ALL SIX FRAGMENTS ARE ADDRESSED, SOPRANOS MAY RE-ADDRESS CERTAIN FRAGMENTS AT THEIR DISCRETION FOR THE DURATION OF THE PIECE. TO ASSURE VARIABILITY, IT IS RECOMMENDED THAT FRAGMENTS BE REPEATED NO MORE THAN THREE TIMES. EACH. SILENCES BETWEEN SINGING ARE RECOMMENDED, THOUGH ANY SUCH PAUSES SHOULD BE EMPLOYED MODERATELY AND WITH BREVITY.

REGARDING THE ENSEMBLE:

- BLIPVERT/CONDUCTOR WILL OCCASIONALLY EMPLOY BLIP-FORMS COMMANDS FOR BOTH PERCUSSION AND SOPRANOS, WHICH WILL ADD AN ADDITIONAL LAYER OF STRUCTURAL VARIABILITY AND DYNAMISM TO THE SCENE (SEE BLIP-FORMS COMMANDS IN THE INTRODUCTORY SECTION). **NOTE:** THE ABOVE LISTED TEMPO COMMAND CONCERNING MOVEMENT TO THE CENTRALIZED 3/4 FIGURE WILL BE USED AS A PART OF THE CONDUCTION.

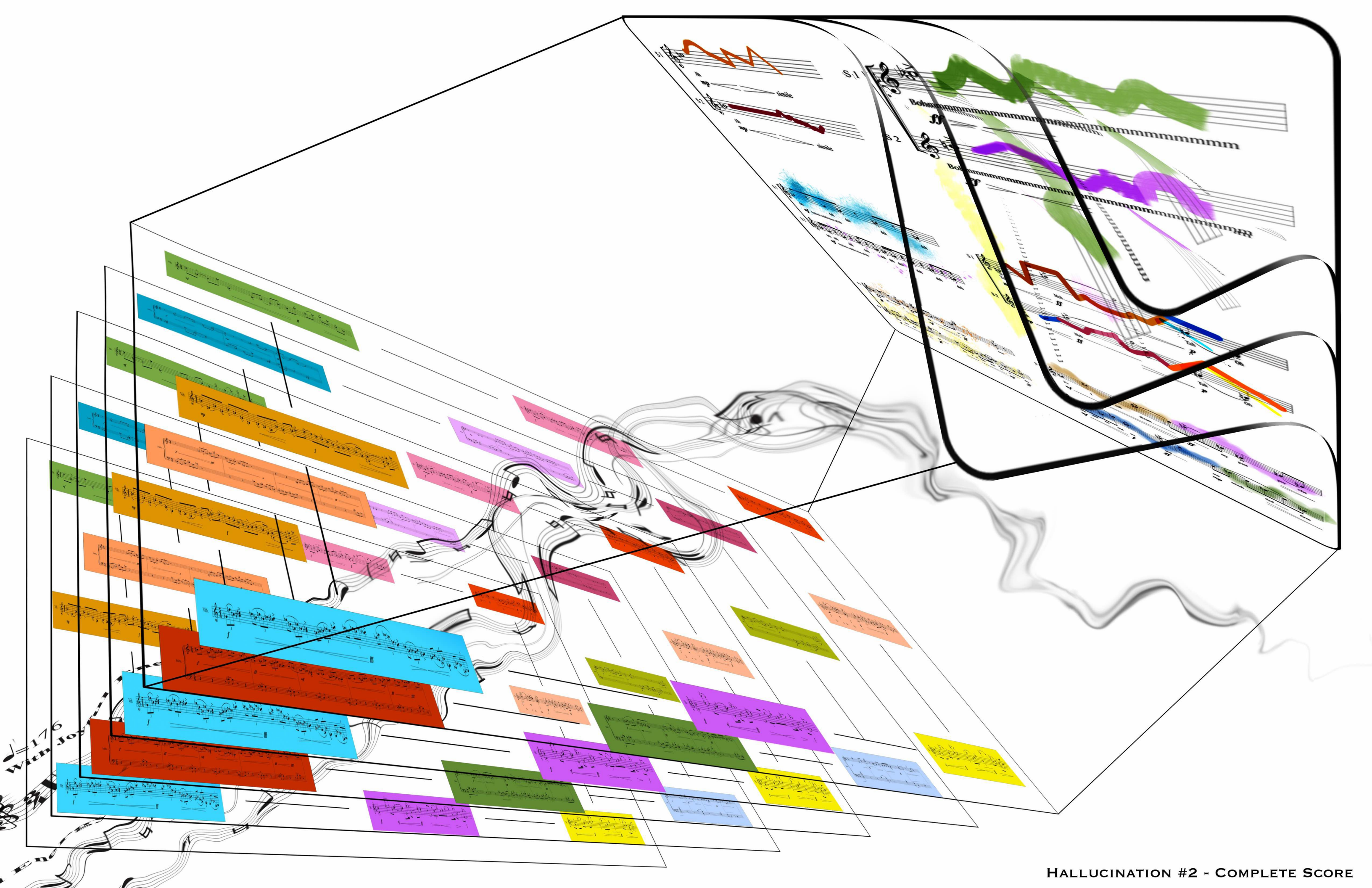
- FOR THE SOPRANOS, THIS SCENE FEATURES PNEUMA STREAMS (SEE PAGES IX-XI). FOR THE PERCUSSION, EACH CELL IS COLOR CODED AS A PNEUMA BLOCK (SEE PAGE XI).

- THE CUEING PROCESS (IF EMPLOYED FOR TEMPO) SHOULD OCCUR AS FOLLOWS: BLIPVERT/CONDUCTOR FIRST SHOWS A SIGN TO THE PLAYER, THEN FORCES THE SIGN IN A DOWNWARD MOTION, SIMULATING A CUE FOR A DOWNBEAT, WHICH WILL INDICATE THE PRECISE MOMENT FOR THE PLAYER TO CHANGE.

- BLIPVERT/CONDUCTOR MAY CHOOSE TO ADD ANCILLARY ELECTRONIC TEXTURES THROUGHOUT THE PERFORMANCE, WHICH ARE MEANT TO BE DECORATIVE IN NATURE. THE SCENE CONCLUDES WITH THE END CUE FROM BLIPVERT/CONDUCTOR.

STAGING GUIDE/CONSIDERATIONS


- THIS SCENE SHOWCASES THE DYNAMISM OF THE BOTH THE PERCUSSION SECTIONS AND BOTH SOPRANOS - LADY DICE AND THE EMERALD OYSTER HONEYCOMB. EACH DUET (PERCUSSIONISTS AND SOPRANOS) ESSENTIALLY FUNCTIONS AS ITS OWN SEPARATE ENSEMBLE, YET BOTH ALSO BLEND CONGENIALLY AND UNCONGENIALLY WITH EACH OTHER.
- BOTH SOPRANOS SHOULD BEGIN CENTER STAGE AND ATTEMPT TO UTILIZE A CONSERVATIVE AMOUNT OF STAGE LEFT AND RIGHT FRONT FOR THIS SCENE, ALL WHILE BEING MINDFUL OF BLIPVERT/CONDUCTOR FOR CONDUCTION AND SIGN CUES.
- THE FUNDAMENTAL EXPRESSIVE CONCEPTS IN THIS SCENE ARE THE CONTRASTING NOTIONS OF UNITY AND DIVISION. PER SCENE IV, LADY DICE HAS MANAGED TO FORMULATE, VIA AN INTENSIVE RITUALISTIC EXERCISE, A CHARISMATIC ALTERNATE PERSONALITY WITHIN HER OWN MIND. HENCE, THE SOPRANOS' INDEPENDENCE AS A COLLECTIVE UNIT NECESSITATES A DISTINCT COMMUNICATION BETWEEN EACH OTHER IN TERMS OF MUSICAL, PHYSICAL, AND EMOTIONAL EXPRESSION. FOR EXAMPLE, IN THE CASE WHERE BOTH SOPRANOS ENCOUNTER A VOCAL FRAGMENT AT THE SAME TIME, A TURN TO FACE EACH OTHER MAY OCCUR. WHEN DIFFERENT FRAGMENTS ARE BEING SUNG SIMULTANEOUSLY, A DRAWING AWAY PHYSICAL MOTION OR FACIAL EXPRESSION OF CONFUSION MAY OCCUR. CONTACT BETWEEN SOPRANOS SUCH AS HAND HOLDING, ARMS AROUND SHOULDERS, AND HUGGING MAY DRAMATICALLY INCREASE THE EXPRESSIVITY OF THE STAGE ACTION. IN THIS PARTICULAR CASE, A PRE-ARRANGED CHOREOGRAPHED MOVEMENT SCHEME, OR DANCE, MAY BE INTEGRATED.
- IN RELATION TO THE PREVIOUS POINT, BOTH SOPRANOS WILL NEED TO FORMULATE THEIR OWN EXPRESSIVE BLUEPRINT FOR THIS SCENE WHERE IT CONCERNS PHYSICAL MOVEMENT AND EMOTIONAL EXPRESSION. SUCH A BLUEPRINT MAY BE DEVELOPED BY ARRANGING A METHOD FOR SINGING THE VOCAL FRAGMENTS BEFORE PERFORMANCE, FOCUSING SPECIFICALLY ON THE PNEUMA STREAMS, RELYING ON BLIPVERT/CONDUCTOR TO GENERATE EMOTIONAL PROFUNDITY THROUGH BLIP-FORMS, OR RELYING SOLELY ON IMPROVISATORY INTERACTION.
- THE AMOUNT OF EXPRESSION, OR DRAMATIC CONTENT, IS SOLELY UP TO THE DISCRETION OF THE PERFORMERS, HOWEVER IT SHOULD BE NOTED THAT AN ENERGETIC AND COMPREHENSIVE PERFORMANCE IS NOT ONLY RECOMMENDED, BUT WILL ALSO GUARANTEE A MORE ENGAGING AND VISCERAL PERFORMATIVE EXPERIENCE.
- FOR ALL PERFORMERS, IT IS HELPFUL TO REMEMBER THAT THE PRIMARY AESTHETIC IDEA OF THIS SCENE IS THAT OF HALLUCINATION, WHICH MAY HELP TO GUIDE THE PERFORMER'S LEVEL OF EMOTIONAL INVOLVEMENT.



REHEARSAL SCORE
HALLUCINATION #2
SOPRANOS

IOS

S 1



Bohm

ff

Musical score for Soprano I (S 1). The score includes notes for "Tah", "Meh", "Tah", and "Oh". Dynamics are indicated as *mp*, *ff*, and *p*. A blue bar highlights the final note.

S 1

Do I still dream of my past psyche

mf *ff*


S 1

And yet _____ I see that she _____ is my own

ff *mf* *ff*

The musical score for Soprano 1 (S 1) is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a half note G4, followed by a quarter note A4, and a half note Bb4. There is a fermata over the Bb4. The next measure contains a quarter note A4, a quarter note G4, and a quarter note F4. This is followed by a measure with a quarter note E4, a quarter note D4, and a quarter note C4. The melody then rises to a half note D5, marked with an accent (>). This is followed by a measure with a quarter note C5, a quarter note B4, and a quarter note A4, also marked with an accent (>). The next measure has a quarter note G4, a quarter note F4, and a quarter note E4, marked with an accent (>). The melody continues with a half note D5, marked with an accent (>), followed by a measure with a quarter note C5, a quarter note B4, and a quarter note A4. The next measure has a quarter note G4, a quarter note F4, and a quarter note E4. The melody then rises to a half note D5, marked with an accent (>), followed by a measure with a quarter note C5, a quarter note B4, and a quarter note A4, also marked with an accent (>). The final measure of the excerpt has a quarter note G4, a quarter note F4, and a quarter note E4, marked with an accent (>). The lyrics are: "And yet _____ I see that she _____ is my own". The dynamics are marked as *ff* (fortissimo) at the beginning, *mf* (mezzo-forte) in the middle, and *ff* (fortissimo) at the end. There are crescendo and decrescendo hairpins indicating the dynamic changes.


S 1





deh deh deh deh deh


mf rhythmic subdivision ad-lib

S 1



Ah
mp   simile

S 2



Bohm

ff

S 2

Tah Meh Tah Oh

mp *ff* *p*

The musical score for S2 is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a half note 'Tah' (B-flat), followed by a half note 'Meh' (D-flat), then a half note 'Tah' (B-flat), and finally a half note 'Oh' (D-flat). The dynamics are marked as *mp* (mezzo-piano) at the start, *ff* (fortissimo) in the middle, and *p* (piano) at the end. The melody is accompanied by a bass line that starts with a half note 'Tah' (B-flat), followed by a half note 'Meh' (D-flat), then a half note 'Tah' (B-flat), and finally a half note 'Oh' (D-flat). The bass line is marked with *mp* and *ff* dynamics. The melody is marked with *ff* and *p* dynamics. The melody is marked with *ff* and *p* dynamics.

[illegible]

S 2



Who you me I am fin a ly free and so is she

p *ff* *mf* *ff*

Detailed description: This is a musical score for Soprano 2 (S 2). The melody is written on a single staff in treble clef with a key signature of one sharp (F#). The lyrics are: "Who you me I am fin a ly free and so is she". The score includes dynamic markings: *p* (piano) under "Who", *ff* (fortissimo) under "me", *mf* (mezzo-forte) under "and", and *ff* (fortissimo) under "she". There are also crescendo and decrescendo hairpins. The lyrics "fin a ly" are split across two measures. The score ends with a double bar line.

[illegible]

S 2

Ah
mp   simile

Vib.

mf *ff*

Vib.

f *ff*

Vib.

mf *f* *ff* *fff* *ff* *f* *mf*

Vib.

f *mp* *f* *fff* *fff*

REHEARSAL SCORE
HALLUCINATION #2
VIBRAPHONE

♩=176
With Joyful Energy

Vibraphone

p *mp* *p* *mf*

Go to yellow

Go to light pink

Vib.

p *fff*

Vib.

ff *mf* *fff* *f*

Vib.

f *fff*

Vib.

mp *f*

Mrb.

f *mp* *ff*

A musical score system for marimba in 3/4 time. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The system contains three measures. The first measure has a forte (f) dynamic. The second measure has a mezzo-piano (mp) dynamic. The third measure has a fortissimo (ff) dynamic. The music features eighth and sixteenth notes with various articulations.

Mrb.

mp *f*

64

A musical score system for marimba in 4/4 time. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The system contains four measures. The first measure has a mezzo-piano (mp) dynamic. The second measure has a forte (f) dynamic. The third measure has a fortissimo (ff) dynamic. The fourth measure has a fortissimo (ff) dynamic. The music features eighth and sixteenth notes with various articulations.

Mrb.

f *fff* *f* *mf* *ff*

A musical score system for marimba in 3/4 time. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The system contains four measures. The first measure has a forte (f) dynamic. The second measure has a fortissimo (fff) dynamic. The third measure has a forte (f) dynamic. The fourth measure has a mezzo-forte (mf) dynamic. The music features eighth and sixteenth notes with various articulations.

Mrb.

f *ff* *ff* *mf*

A musical score system for marimba in 4/4 time. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The system contains four measures. The first measure has a forte (f) dynamic. The second measure has a fortissimo (ff) dynamic. The third measure has a fortissimo (ff) dynamic. The fourth measure has a mezzo-forte (mf) dynamic. The music features eighth and sixteenth notes with various articulations.

REHEARSAL SCORE
HALLUCINATION #2
MARIMBA

♩=176
With Joyful Energy

Marimba

p *mp* *p* *mf*

A musical score system for marimba in 3/4 time. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The system contains four measures. The first measure has a piano (p) dynamic. The second measure has a mezzo-piano (mp) dynamic. The third measure has a piano (p) dynamic. The fourth measure has a mezzo-forte (mf) dynamic. The music features eighth and sixteenth notes with various articulations.

Go to Baby Blue

Go to Sea Green

Mrb.

f *ff* *fff*

A musical score system for marimba in 3/4 time. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The system contains four measures. The first measure has a forte (f) dynamic. The second measure has a fortissimo (ff) dynamic. The third measure has a fortissimo (fff) dynamic. The fourth measure has a fortissimo (fff) dynamic. The music features eighth and sixteenth notes with various articulations.

Mrb.

f *mp* *fff* *fff*

A musical score system for marimba in 4/4 time. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The system contains four measures. The first measure has a forte (f) dynamic. The second measure has a mezzo-piano (mp) dynamic. The third measure has a fortissimo (fff) dynamic. The fourth measure has a fortissimo (fff) dynamic. The music features eighth and sixteenth notes with various articulations.

Mrb.

f *ff* *mf* *ff* *fff*

A musical score system for marimba in 3/4 time. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The system contains four measures. The first measure has a forte (f) dynamic. The second measure has a fortissimo (ff) dynamic. The third measure has a mezzo-forte (mf) dynamic. The fourth measure has a fortissimo (ff) dynamic. The music features eighth and sixteenth notes with various articulations.

Mrb.

f *fff* *p* *ff*

A musical score system for marimba in 4/4 time. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The system contains four measures. The first measure has a forte (f) dynamic. The second measure has a fortissimo (fff) dynamic. The third measure has a piano (p) dynamic. The fourth measure has a fortissimo (ff) dynamic. The music features eighth and sixteenth notes with various articulations.

SCENE V:

DISCORPORATION

**FOR PERCUSSION (2 BATTERIES - ONE OR TWO PLAYERS PER),
2 SOPRANOS, AND BLIPVERT/CONDUCTOR**



ACOUSTIC / ELECTRIC INSTRUMENTATION:

PERCUSSION BATTERY 1

METAL / BRASS WHISTLE
SHAKER
COWBELL
TAMBOURINE
TRIANGLE
WOODBLOCK
SPLASH CYMBAL
CRASH CYMBAL
SNARE DRUM
MID TOM
LOW TOM
BASS DRUM

VIBRAPHONE
TWO MALLETS

PERCUSSION BATTERY 2

METAL / BRASS WHISTLE
SHAKER
COWBELL
TAMBOURINE
TRIANGLE
WOODBLOCK
SPLASH CYMBAL
CRASH CYMBAL
SNARE DRUM
MID TOM
LOW TOM
BASS DRUM

MARIMBA 4.5 OCTAVE (F2 - C7)
TWO MALLETS

The inherent eccentricities of the psychological duality ebb and flow...

...as the two personalities battle each other for possession of a singular cerebral construct...

...paradoxically finding union and discord throughout their interaction...

...and revealing "Lady Dice" as a mercurial entity whose yearning for sanity...

...delineates a perpetually frenetic vacillation between order and chaos...

PERFORMANCE DIRECTIONS AND SPECIFICS

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- FOR ALL PERFORMERS, DISCORPORATION IS ARRANGED AS A THREE-PART SCORE WHICH FOLLOWS A SEQUENCE OF CHAOS-ORDER-CHAOS (AND THEN REPEATING). BLIPVERT/CONDUCTOR PLAYS A MAJOR ROLE IN THIS SCENE BY SIGNIFICANTLY ALTERING THE FLOW OF EACH SECTION VIA EXTENSIVE USE OF BLIP-FORMS COMMANDS AS WELL AS ADDING ELECTRONIC COLORATION PRIMARILY TO THE CLIMAX IN SECTION TWO AND THROUGHOUT THE BLIP-CLIP IMPROVISATION IN SECTION THREE. THE SECTIONS THROUGHOUT THIS SCENE CONSIST OF THE FOLLOWING CHARACTERISTICS:

SECTION ONE CHAOS/SUBDUED CHAOS): IMPROVISATORY COLOR AND INTERACTION (SOMEWHAT SUBDUED) AMONGST THE INSTRUMENTALISTS AND THE SOPRANOS WHICH WILL BE SUBSTANTIALLY GUIDED BY BLIPVERT/CONDUCTOR. DYNAMICS IN THIS SECTION SHOULD VACILLATE ERRATICALLY BETWEEN PPPP AND MP.

SECTION TWO (ORDER): CONSISTS OF TEN DISTINCT CELLS OF MUSICAL ACTIVITY TO BE SUNG/PLAYED IN ORDER (SEE REHEARSAL SCORE) IN METRIC DELINEATIONS OF 2/4, 3/4, 4/4, AND 5/4. WHILE THE CELLS IN THIS SECTION SHOULD BE PLAYED PRECISELY, BLIPVERT/CONDUCTOR WILL UTILIZE BLIP-FORMS COMMANDS TO ADD ANCILLARY CONTRAST AND EXCITEMENT TO THE ARRANGEMENT. BOTH PERCUSSION AND SOPRANOS BEGIN WITH THE STATED DYNAMIC AND GRADUALLY BUILD TOWARDS FF GUIDED BY BLIPVERT/CONDUCTOR (THE CLIMAX WILL ALSO BE ACCOMPANIED, AS MENTIONED ABOVE, BY ADDITIONAL SONIC COLORATION PROVIDED BY BLIPVERT/CONDUCTOR).

SECTION THREE (FRENZIED CHAOS): THE BLIP-CLIP DESIGNATION IS THE PRIME INSPIRATION FOR FRENZIED AND CHAOTIC IMPROVISATORY INTERACTION BETWEEN ALL OF THE PARTICIPANTS (PERCUSSION, SOPRANOS, BLIPVERT/CONDUCTOR), WITH DYNAMIC VACILLATION BETWEEN FFF AND FFFF. **PERCUSSIONISTS** ARE ENCOURAGED TO UTILIZE THE ENTIRETY OF THEIR PERCUSSION BATTERY DURING IMPROVISATION, PERHAPS EVEN SWITCHING BETWEEN STICKS, MALLETS, AND BRUSHES IF POSSIBLE (AS DISCUSSED IN THE INTRODUCTION, IF ONLY TWO PERCUSSIONISTS ARE EMPLOYED IN PERFORMANCE, THEY ARE ENCOURAGED TO PLAY BOTH NON-PITCHED AND PITCHED PERCUSSION USING THE MOST COMFORTABLE AND CONGENIAL COMBINATION OF STICKS AND MALLETS. IF FOUR PLAYERS ARE EMPLOYED, EACH PLAYER IS ENCOURAGED TO ENGAGE WITH THEIR BATTERY OR INSTRUMENT IN THE MOST ECLECTIC FASHION). **SOPRANOS** ARE ENCOURAGED TO EMPLOY A WIDE VARIETY OF EXTENDED VOCAL TECHNIQUES THROUGHOUT SECTION THREE: E.G. SHOUTING, SCREAMING, RANDOM SYLLABIC UTTERANCES, EMOTIVE EXPRESSION (E.G. CRYING, LAUGHING, ANGRY YELLING), GRUNTING/GROWLING, CLICKING, ETC. **BLIPVERT/CONDUCTOR** WILL CONTRIBUTE TO THE COLLECTIVE IMPROVISATION WITH ELECTRONIC TEXTURES, FRACTURED PERCUSSIVE BEATS, AND SOUNDSCAPES.

NOTE: REGARDING EMOTIVE CONTENT, SECTIONS ONE AND TWO FOR PERCUSSION AND SOPRANOS ARE EACH DESIGNED AS GRADIENT PNEUMA BLOCKS. WHEN PERFORMING SPECIFICALLY WRITTEN PASSAGES IN SECTION TWO ONE WILL NOTICE SUBTLE COLOR CHANGES OVER THE FACE OF THE WRITTEN PASSAGE, OR A COMBINATION OF DIFFERENT SHADES, HENCE INDICATING THE UNDERLYING MOOD(S) TO BE ADHERED TO DURING PLAYING. DURING SECTION ONE, PERFORMERS MAY SHIFT AT WILL AMONGST THE DIFFERENT EMOTIVE COLORS. DURING SECTION THREE (BLIP-CLIP) EMOTIVE SELECTION IS SOLELY UP TO THE DISCRETION OF EACH PERFORMER.

- THE RECOMMENDED TEMPO FOR THIS SCENE (PARTICULARLY IN RELATION TO SECTION TWO) IS CIRCA ♩=126-132. THE HIGHER END OF THIS TEMPO RANGE IS RECOMMENDED (132). AS EACH PLAYER MOVES THROUGH THE TEN CELLS IN SECTION TWO, THE TEMPO SHOULD BE GRADUALLY INCREASED TO REACH ♩=144-152.

PERFORMANCE DIRECTIONS AND SPECIFICS (CONT'D)

- CONCERNING TEMPO ADHERENCE, AND MUCH LIKE ADMINISTERING CONDUCTION COMMANDS IN SECTIONS ONE AND THREE, BLIPVERT/CONDUCTOR WILL CONDUCT THE TEMPO IN SECTION TWO FOR ALL PERFORMERS. THIS PROCESS MAY BE FURTHER ASSISTED BY THE USE OF AN ELECTRONIC METRONOME PULSE. AS BLIPVERT/CONDUCTOR WILL HAVE THE TOTALITY OF MUSICAL ELECTRONICS FOR THIS PIECE AT THEIR DISPOSAL, A METRONOME PULSE MAY BE ESTABLISHED IN A DAW PROGRAM (E.G. PROTOOLS, ABLETON LIVE) AND THEN FED VIA MIXING BOARD TO THE PERCUSSIONISTS' HEADPHONES. BLIPVERT/CONDUCTOR WILL ALSO USE HEADPHONES IF THIS METHOD IS EMPLOYED. SOPRANOS WILL FOLLOW BLIPVERT/CONDUCTOR'S PULSE AND MAY ALSO ATTEMPT TO LINK WITH/FOLLOW THE PERCUSSION TO STAY IN PROPER SYNCHRONIZATION.

SWITCHING BETWEEN/CUEING SECTIONS:

- BLIPVERT/CONDUCTOR WILL ULTIMATELY CUE THE BEGINNING OF EACH SECTION WITH NUMBERED CUE SIGNS (E.G. 1, 2, 3). INITIATING THE BEGINNING OF SCENE V FROM SCENE IV (WHICH WILL MOST LIKELY CONCLUDE WITH SOPRANOS ACAPELLA) WILL INVOLVE THE PRESENTATION OF THE NUMBERED CUE SIGN 1 TO THE ENSEMBLE, WHICH WILL BE FORCED IN A DOWNWARD MOTION, SIMULATING A CUE FOR A DOWNBEAT, WHICH WILL INDICATE THE PRECISE MOMENT FOR THE ENSEMBLE TO BEGIN THE SCENE.

- IN SWITCHING TO SECTION TWO FROM SECTION ONE, THE CUEING PROCESS WILL OCCUR IN TWO PARTS AS FOLLOWS: BLIPVERT/CONDUCTOR FIRST INDICATES THE BEGINNING OF OR CHANGE TO A SPECIFIC SECTION WITH PRESENTATION OF A CUE SIGN. THEN, BLIPVERT/CONDUCTOR WILL BEGIN TO CONDUCT THE ESTABLISHED TEMPO FOR SECTION TWO. THIS SECOND CUE OF TEMPO ESTABLISHMENT WILL OFTEN OCCUR RIGHT AFTER THE CUE SIGN PRESENTATION. ON OCCASION, HOWEVER, BLIPVERT/CONDUCTOR MAY ALLOW ESSENCES OF SECTION ONE TO BLEED INTO SECTION TWO BEFORE ESTABLISHING THE TEMPO, THUS PRESENTING A SMOOTH OR GRADUAL TRANSITION FROM SECTION ONE TO SECTION TWO RATHER THAN AN ABRUPT CHANGE.

- FOR THE TRANSITION FROM SECTION TWO TO SECTION THREE AND FROM SECTION THREE BACK TO SECTION ONE, THE CUEING PROCESS SHOULD OCCUR IN A MORE ABRUPT FASHION. BLIPVERT/CONDUCTOR WILL SHOW THE SIGN FOR SECTION ONE TO THE ENSEMBLE, THEN WILL FORCE THE SIGN IN A DOWNWARD MOTION, SIMULATING A CUE FOR A DOWNBEAT, WHICH WILL INDICATE THE PRECISE MOMENT FOR THE PLAYER TO PLAY/SWITCH TO SECTION ONE.

REGARDING SOPRANOS

- IN SECTION ONE, SOPRANOS ARE PROVIDED WITH THE FOLLOWING SYLLABIC UTTERANCES, WHICH MAY BE PITCHED OR SPOKEN, AS A FOUNDATION FOR THEIR IMPROVISATORY EXPRESSIONS:

SAH! -- SHOUTED AS SINGULAR SYLLABLE(S) OR EXTENDED SIGNING ON PITCH

SEH! -- SHOUTED AS SINGULAR SYLLABLE(S) OR EXTENDED SIGNING ON PITCH

AH! -- SHOUTED AS SINGULAR SYLLABLE(S) OR EXTENDED SIGNING ON PITCH

OH! -- SHOUTED AS SINGULAR SYLLABLE(S) OR EXTENDED SIGNING ON PITCH

ZHO! -- SHOUTED AS SINGULAR SYLLABLE(S) OR EXTENDED SIGNING ON PITCH

ZHA! -- SHOUTED AS SINGULAR SYLLABLE(S) OR EXTENDED SIGNING ON PITCH

TCH!-TCH! -- EXTENDED VARIATED CONSONANTS ON "TCH," SHOULD FORMULATE A PERCUSSIVE SOUND

SP-SK-SH-ST -- EXTENDED VARIATED CONSONANTS ON "S"

REGARDING SOPRANOS CONT'D

(SYLLABIC UTTERANCES)

DI-DA-DU-DO-DA -- VOWEL UTTERANCES ON "D"

TE-TA-TI-TO -- SHOUTED AS SINGULAR SYLLABLE(S) OR EXTENDED STREAM OF SYLLABLES ON "T", OR EXTENDED SINGING ON PITCHES

MMMMMMM/MMNMNMNMMMMNMN -- HUMMING ON "M" OR VARIATING BETWEEN "M" AND "N"

GRRRRRRR -- GROWLING, EITHER GUTTURAL OR CLEAN, WITH A FOCUS ON "R" AS "ER"

F-F-F-F-F -- CONTINUOUS "F" CONSONANT AT VARIABLE SPEEDS

V-V-V-V-V -- CONTINUOUS "V" CONSONANT AT VARIABLE SPEEDS

NOTE: THE ABOVE LIST IS SUGGESTIVE AND, AS MENTIONED, IS PRESENTED TO PROVIDE A FOUNDATION FOR IMPROVISATION (AND IS ALSO COINCIDENTALLY NOTED IN THE GRAPHIC SCORE). SOPRANOS ARE ENCOURAGED TO FORMULATE THEIR OWN SYLLABIC UTTERANCES TO EXPRESS IN SECTION ONE. FURTHERMORE, SUCH UTTERANCES MAY BE TRANSFERRED TO THE MORE FRENZIED CHAOTIC IMPROVISATION AESTHETIC IN SECTION THREE.

WHEN PERFORMING SUCH UTTERANCES, A WIDE VARIETY EXTENDED VOCAL TECHNIQUES AND METRIC CONSISTENCY SHOULD BE EMPLOYED. THESE MAY INCLUDE, BUT ARE NOT LIMITED TO: FLOWING AND/OR ERRATIC GLISSANDI, QUICKLY PERFORMED SEQUENCES OF PITCHES/UTTERANCES, PITCHES/UTTERANCES THAT ARE HELD FOR SUBSTANTIAL PERIODS OF TIME, WIDE VIBRATO AND DRAMATIC SHIFTING BETWEEN NARROW AND WIDE VIBRATO, RAPID OR GRADUAL VARIATIONS OF SPEED OF PERFORMED PITCHES/UTTERANCES, SHIFTING BETWEEN PITCHES AND NOISE BASED SOUNDS, POINTILLISTIC PITCH/SYLLABIC SINGING OR SPEAKING AT WIDE/NARROW PITCH RANGES, AND SPRECHSTIMME FOCUSING ON ALTERING SPEEDS AND SYLLABLES (TO NAME A FEW).

SECTION TWO IS THE ONLY SECTION WHICH CONTAINS A STREAM OF FAMILIAR LITERARY CONTENT (SEE TEXTUAL CONTENT ON PAGE VXIII).

STAGING GUIDE/CONSIDERATIONS

- AS DISCORPORATION IS THE FINAL SCENE, THE PERFORMATIVE CONTRASTS BETWEEN DYNAMICS, IMPROVISATORY ACTIVITY, AND PHYSICAL ACTIVITY SHOULD BE ESPECIALLY PROFOUND. THE MAIN IDEA IN DISCORPORATION (USING THE AESTHETIC STATEMENT AS A GUIDE) IS THE UNBALANCING, OR UNRAVELLING, OF THE PSYCHOLOGICAL CONSTRUCT (OR DUALITY) FORMULATED IN SCENES III AND IV. ESSENTIALLY, THE TWO PERSONALITIES ENGAGE IN A BATTLE OF ECLECTICISM, AS THE PSYCHOLOGICAL/EMOTIONAL NATURE OF LADY DICE EXHIBITS FRENETIC AND RAPID SHIFTS BETWEEN UNITY AND DISCORD. I.E., THE TWO PERSONALITIES ARE ESSENTIALLY BATTLING FOR CONTROL OF LADY DICE'S SOUL; LADY DICE IS ATTEMPTING TO HOLD ON TO HER ORIGINAL FRAME OF MINE, WHILE HER ALTERNATE PERSONALITY IS SIMULTANEOUSLY ATTEMPTING TO ASSERT CONTROL AND DOMINANCE OVER HER PSYCHE.
- BOTH SOPRANOS SHOULD UTILIZE THE ENTIRETY OF THE FRONT STAGE RIGHT AND LEFT DURING THE SCENE. THE CONTRASTING DYNAMIC OF UNITY AND DIVISION AS EXPRESSED IN SCENE IV SHOULD BE HEIGHTENED AND AMPLIFIED HERE: IN SECTION ONE, SOPRANOS SHOULD EXHIBIT A NOTICEABLE MILD DISAGREEMENT OF CHARACTER WHICH SLIGHTLY OCCASIONALLY SHIFTS TO AGREEMENT; THIS IS TO SAY THAT SOPRANOS MAY ENGAGE IN THEIR OWN PROCESS OF SYLLABIC UTTERANCES, BUT MAY ALSO CHOOSE TO FOLLOW ONE ANOTHER AT DISTINCT POINTS (SUCH AN ACTION MAY ALSO BE FACILITATED BY BLIPVERT/CONDUCTOR). IN SECTION TWO, SOPRANOS ARE TIGHTLY LOCKED TOGETHER WITH THE PERCUSSION, AND MAY EXHIBIT A UNIFIED CHOREOGRAPHY OR MOVEMENT SCHEME DURING SINGING OF CELLS. IN SECTION THREE, ALL UNITY AND CONTROL SHOULD BREAK LOOSE, AS THE SOPRANOS WILL DRAMATICALLY AND ECLECTICALLY IMPROVISE WITH THE PERCUSSIONISTS AND BLIPVERT/CONDUCTOR UNTIL THE CUE TO RETURN TO SECTION ONE.
- CONCERNING MOVEMENT, SOPRANOS (AND EVEN PERCUSSION) SHOULD ATTEMPT TO THINK OF THE CONTINUOUS REPEATS THROUGH THE SECTIONS AS CLIMAXES WITHIN A CLIMAX. HENCE, MOVEMENT MAY IN EFFECT BE GUIDED BY THE DYNAMIC DELINEATIONS IN EACH SECTION (OVERALL FROM PPPP TO FFFF = MINIMAL/SUBTLE TO MAXIMAL/ROBUST). FOR EXAMPLE, A MOVEMENT/EMOTIONAL SCHEME THROUGH ONE REPEAT COULD INVOLVE (ALONG WITH THE MUSICAL ACTIVITY: SECTION ONE - JITTERY HAND AND BODY MOVEMENTS, TURNING TOWARDS AND AWAY FROM EACH OTHER, MINIMAL PACING IN THE IMMEDIATE STAGE AREA; SECTION TWO - UNIFIED BODY MOVEMENTS AS A MEANS FOR REPRESENTING A NOTICEABLE UNITY BETWEEN THE TWO SOPRANOS (SUCH A CHOREOGRAPHY MAY BE WORKED OUT AHEAD OR TIME OF PERFORMANCE); SECTION THREE - WILD AND EXPANSIVE BODY MOVEMENTS WHICH ARE RELATED TO THE PERFORMER'S VOCAL IMPROVISATION, E.G. RAPID PACING (OR WALKING OR RUNNING) AMONGST THE STAGE AREA, CROUCHING, JUMPING, FLAILING OF ARMS/LEGS, TURNING TOWARDS EACH OTHER AS IF ENGAGED IN AN INTENSE ARGUMENT. THIS FINAL SUGGESTION IS HIGHLY RECOMMENDED AND SHOULD BE ADHERED TO AT LEAST SEVERAL TIMES THROUGHOUT THE SCENE TO CAPTURE THE AFOREMENTIONED EFFECT OF A VOCAL BATTLE BETWEEN THE SOPRANOS.
- AS MENTIONED, EMOTIONAL (AND RELATED FACIAL) EXPRESSIVE CONTENT IS SPECIFICALLY DELINEATED ON THE GRAPHIC SCORE IN SECTIONS ONE AND TWO AS GRADIENT PNEUMA BLOCKS. ANY SORT OF EMOTIONAL EXPRESSION SHOULD ATTEMPT TO FOLLOW THE COLOR (OR COLOR COMBINATION) WHICH IS DEPICTED. IN SECTION THREE, EMOTIVE SELECTION IS SOLELY UP TO THE DISCRETION OF EACH PERFORMER.
- THERE IS A HEAVY INCLUSION OF CONDUCTION FACILITATED BY BLIPVERT/CONDUCTOR IN THIS SCENE. THEREFORE, ALL PERFORMERS SHOULD ATTEMPT TO BE COGNIZANT OF BLIPVERT/CONDUCTOR THROUGHOUT ALL SECTIONS, PREPARING TO DROP OUT, SPEED UP OR DOWN, PITCH UP OR DOWN, OR FOLLOW ANY OTHER BLIP-FORMS COMMAND GIVEN BY BLIPVERT/CONDUCTOR (SEE CONDUCTION COMMANDS IN THE INTRODUCTORY SECTION). THE PURPOSE OF THESE BLIP-FORMS INTERRUPTIONS BY BLIPVERT/CONDUCTOR ARE TO ADD ANOTHER LEVEL OF SPONTANEITY AND UNPREDICTABILITY TO THE SCENE ITSELF WITHOUT RELYING SOLELY ON PERPETUAL SPONTANEOUS INSPIRATION FROM THE PERFORMERS.

- LIGHTING FOR THIS SCENE SHOULD BE VARIED AND DRAMATIC. THE LIGHTING DESIGNER/OPERATOR MAY THINK OF THEMSELVES AS AN ACTIVE PARTICIPANT IN THE ENSEMBLE, AND MAY ATTUNE THEIR LIGHTING CHOICES AND ADJUSTMENTS TO PRECISELY TO THE SONIC NUANCES PRODUCED BY THE ENSEMBLE. ALTERNATIVELY, THE LIGHTING DESIGNER/OPERATOR MAY CHOOSE TO FOLLOW A FUNDAMENTAL SCHEME THROUGH THE REPEATED SECTIONS, SUBSEQUENTLY EMPLOYING A SUBSTANTIAL DEGREE OF VARIANCE WITHIN EACH SECTION SPECIFICALLY. SUCH A SCHEME MAY BE OUTLINED IN THE FOLLOWING MANNER:

OVERALL SEQUENTIAL IDEA:

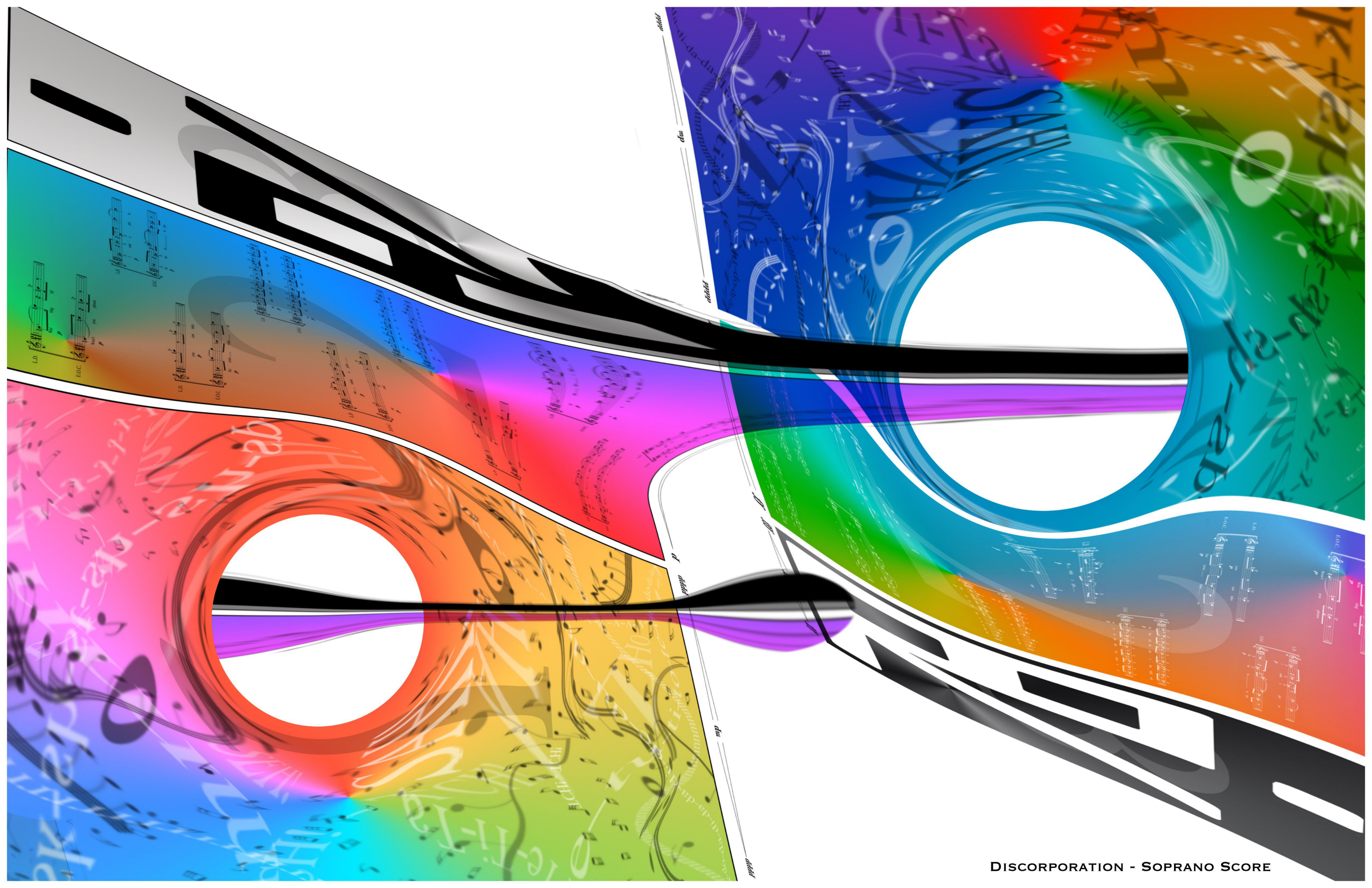
- 1) DARKENED/SUBTLE CHAOS
- 2) MORE ILLUMINATION/TIMED LIGHTING WITH PERFORMERS' TEMPO
- 3) FULL ILLUMINATION/FRENZIED CHAOS

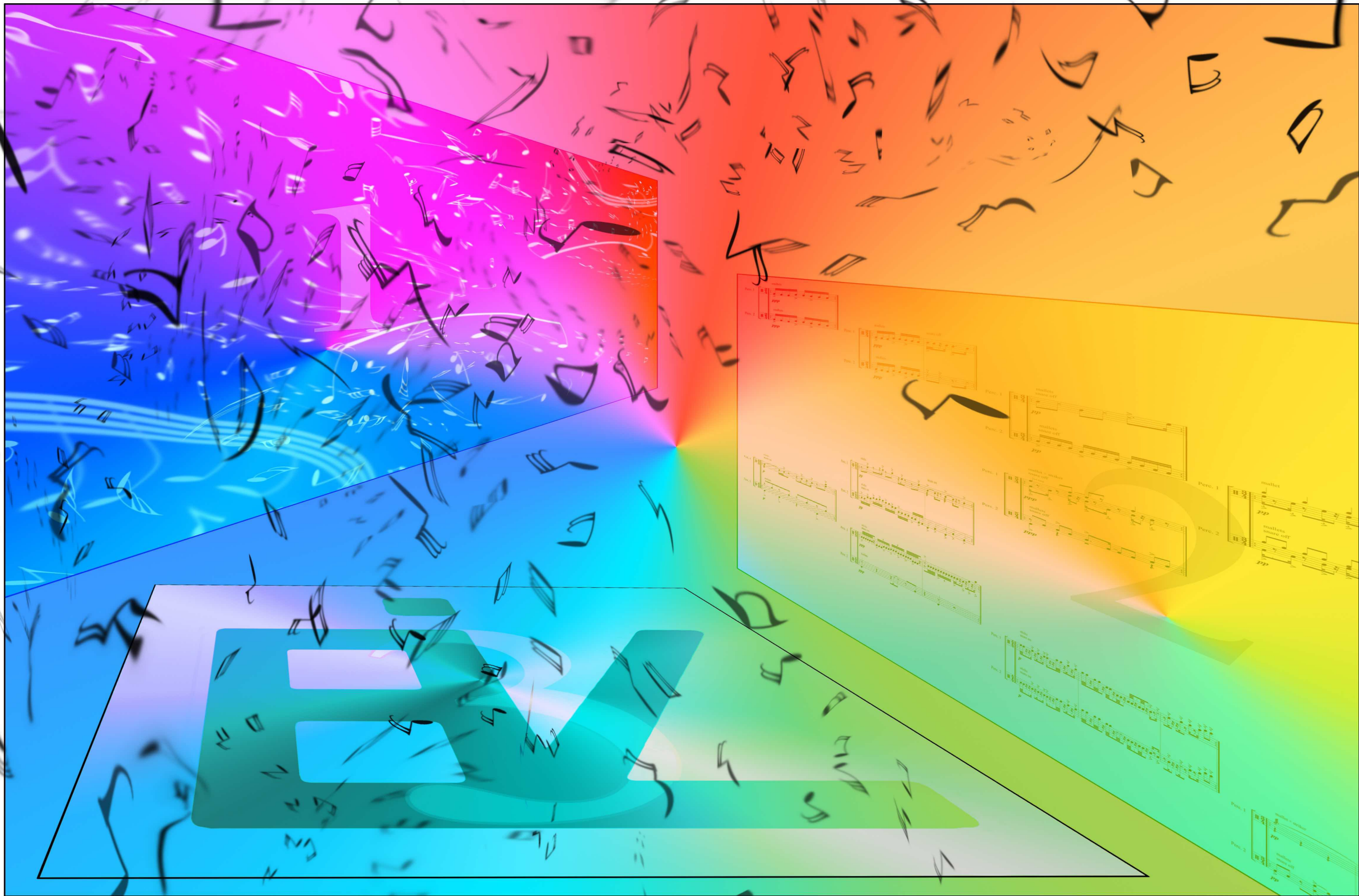
SECTION ONE: DARK BLUES, SUBTLE REDS, SUBTLE YELLOWS, REAR STAGE LIGHTS WITH MINIMAL STATIC FRONT STAGE LIGHTS (NO SPOTLIGHTS) SPORADICALLY FLUCTUATING IN ILLUMINOSITY AND SUBTLE INTENSITY BASED ON THE STAGE ACTION.

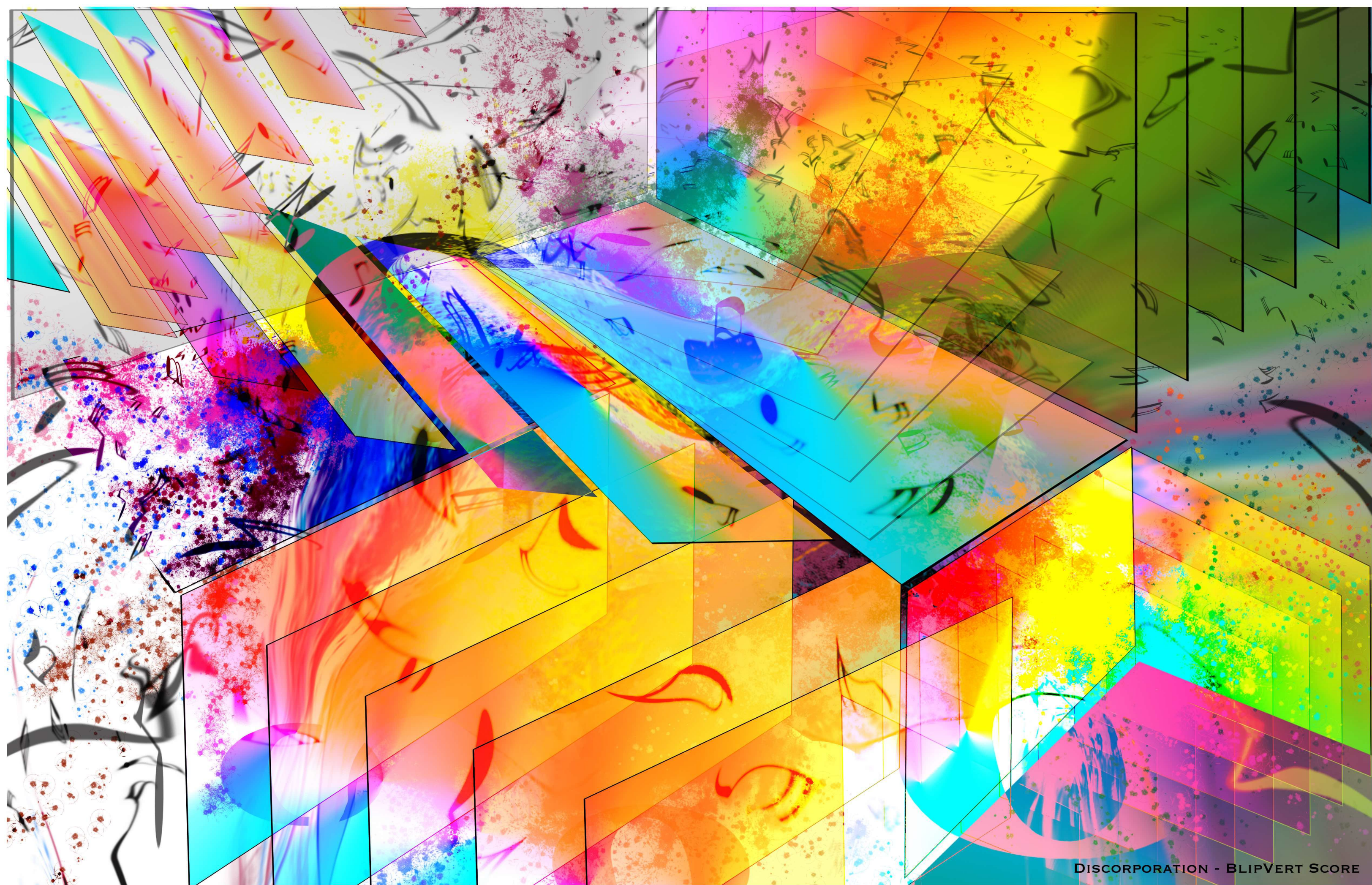
SECTION TWO: THE ESTABLISHMENT OF A PRE-DETERMINED SET OF TEMPO-BASED LIGHTING SCHEMES INVOLVING FRONT STAGE LIGHTS, REAR STAGE LIGHTS, AND MINIMAL SPOTLIGHTS. IT MAY HELP FOR THE LIGHTING DIRECTOR TO STUDY THE PERCUSSION AND VOCAL SCORES, AS WELL AS THEIR PNEUMA SCHEMES, BEFORE PERFORMANCE TO GET A SENSE OF THE TIME SIGNATURES INVOLVED AND THE SONIC/INSTRUMENTAL MATERIAL WITHIN.

SECTION THREE: FULL ILLUMINATION OF STAGE LIGHTS IN AN IMPROVISATORY CONTEXT, I.E. FULLY AND RADICALLY ILLUMINATING AND DE-ILLUMINATING REAR AND FRONT STAGE LIGHTS, SPOTLIGHTS, AND PERHAPS EVEN HOUSE LIGHTS TO ACHIEVE A PROFOUNDLY DISORIENTING SPATIAL-VISUAL EFFECT. ATTENUATING LIGHTS IN SUCH A RAPID MANNER MAY FOLLOW A DISTINCT SCHEMATIC, OR THE LIGHTING DESIGNER/OPERATOR MAY CHOOSE TO FUNCTION (AS MENTIONED) AS A MEMBER OF THE ENSEMBLE AND IMPROVISE WITH THEIR LIGHTING CONSOLE BASED ON THE STAGE ACTION AND SONIC NUANCES.

* THE LIGHTING CUES AND SCHEMES OFFERED HEREIN ARE SUGGESTIVE. HOWEVER, THE CUES SHOULD BE INTERPRETED AS A GUIDE BY THE LIGHTING DESIGNER/OPERATOR TO DEVELOP THEIR OWN CONCEPTION OF WHAT WOULD WORK BEST THROUGHOUT THIS SCENE DEPENDING ON THE RESOURCES THEY HAVE AVAILABLE.







DISCORPORATION
REHEARSAL SCORE
SOPRANOS

pppp ← → *mf*



L.D. *ppp* Wai ting 'til

E.O.C. *ppp* Won't you please

L.D. *pp* you can take

E.O.C. *pp* for your time as

L.D. *ppp* me whole a gain

E.O.C. *ppp* an end now

L.D. *p* shift ting states

E.O.C. *p* stream ing in to

L.D. *p* which has ne ver found its way out

E.O.C. *p* which will al ways find its way home

L.D. *ppp* I come a part so

E.O.C. *ppp* let me in to you

L.D. *pp* my fear and des pair a way which will

E.O.C. *pp* an in de pen dent con struct is at

L.D. *pp* and cure me of the in ter twi ning and

E.O.C. *pp* your psy che and mine in ter twi ning and

L.D. *ppp* of my terr i fied mind

E.O.C. *ppp* a u ni fied con strut which

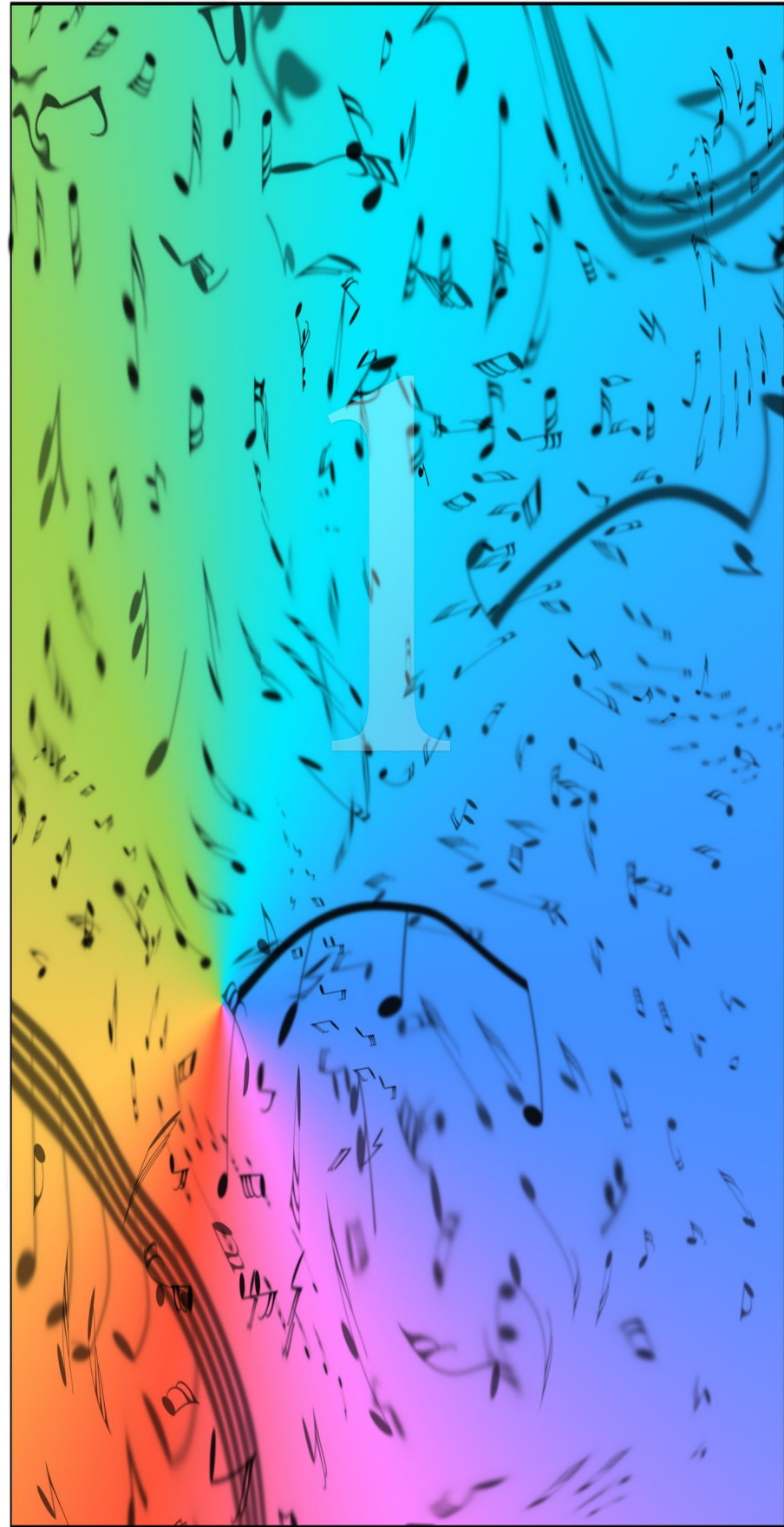
L.D. *pp* of its own de lu sions and night mares!

E.O.C. *pp* to brave new de lu sions and night mares!

fff ← → *ffff*



pppp \longleftrightarrow *mf*



The image displays 10 musical staves for Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2), arranged in a grid. The staves are color-coded and feature various rhythmic patterns and dynamics. Arrows indicate transitions between some staves.

- Staff 1 (Top Left):** Perc. 1 and Perc. 2. Mallets. *ppp*. 2/4 time.
- Staff 2 (Top Right):** Perc. 1 and Perc. 2. Mallets and snare off. *ppp*. 2/4 time.
- Staff 3 (Second Row Left):** Perc. 1 and Perc. 2. Mallets and snare off. *pp*. 3/4 time.
- Staff 4 (Second Row Right):** Perc. 1 and Perc. 2. Mallet and snare off. *pp*. 3/4 time.
- Staff 5 (Third Row Left):** Perc. 1 and Perc. 2. Mallet + striker and snare off. *ppp*. 2/4 time.
- Staff 6 (Third Row Right):** Perc. 1 and Perc. 2. Sticks and snare on. *pp*. 2/4 time.
- Staff 7 (Fourth Row Left):** Perc. 1 and Perc. 2. Sticks and snare on. *p*. 4/4 time.
- Staff 8 (Fourth Row Right):** Perc. 1 and Perc. 2. Sticks and snare on. *ppp*. 4/4 time.
- Staff 9 (Bottom Left):** Perc. 1 and Perc. 2. Sticks and snare on. *p*. 4/4 time.
- Staff 10 (Bottom Right):** Perc. 1 and Perc. 2. Mallet + striker and snare off. *pp*. 9/4 time.

The background features a colorful gradient from green to blue to purple to orange.