

ROLLO

by

Daniel A. Senn

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"ROLLO" BY DANIEL A. SENN

INTRODUCTION

The American composer Charles E. Ives created an imaginary character named Rollo that personified, generally speaking, the indulgent nature of humankind. Though the intrinsic nature of this character is conspicuously singular, its external representation is pluralistic and therefore offers variations in dress that cover the entire social, cultural, political and economic spectrum. "ROLLO" is a presentation of Rollos.

"ROLLO" is a quasi-textual composition derived from a paragraph from Essays Before a Sonata by Charles Ives. The term "quasi-textual" refers to the primary function of the text as a foundation or cam upon which the outer and more capriciously derived elements are constructed. The Ives' text:

"Whence cometh the wonder of a moment? From sources we know not. But we do know that from obscurity, from this higher Orpheus come measures of sphere melodies, flowing in wild native tones, ravaging the souls of men, flowing now with a thousand-fold accompaniments and rich symphonies through all our hearts, modulating and divinely leading them."

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NOTE: THE QUARTER-INCH FOUR-CHANNEL TAPE NEEDED FOR A PERFORMANCE OF "ROLLO" MAY BE OBTAINED FROM THE COMPOSER.

GENERAL PERFORMANCE NOTES

After a darkened introduction with a falsetto-singing baritone, dancers producing varying bands of white noise ("CHSH" events) and taped electronic sounds, a polka band will erupt from the cubicle behind the rear door. After a span of music, dance and theatre events, the band will break from an acquiescent "stare" section and begin its march to the fixed platform that is separated from the stage by the "abyssal" orchestra pit. As the polka band approaches the stage, the fruition of its musical connotation, will become increasingly evident in the dance routine. Therefore, the degree of influence upon the choreography is relative to the physical positioning of the mobile forces.

A character reminiscent of Groucho Marx emerges as the dominant member of the polka band. His initial musical role eventually modulates into a dance and theatre routine. This transition serves as a link between the instrumentalists and the dance troupe. This entourage will include nine fumbling children who systematically mature through the composition, and a stereotyped, stick-wielding Schoolmarm whose waning authority fluctuates to extremes throughout. Beside the obvious dance and theatre requirements, the children's vocal capacities have been exploited to work in conjunction with their progressing physical nature and as a medium to develop vowel and word mutation.

The fifth and electronically oriented force is born of an aspect that remains cryptic through the first two-thirds of the production. Situated in the orchestra pit separating the socially polar groups are two players; a Tympanist costumed as Chico Marx, and a bearded baritone dressed as a magician. The latter holds the composition's dominant theatrical role epitomized by his rupturous laughing ascent from the pit as he programs a blinking replica of the Sal-Mar Construction. The Magician's outfit is an extension of that initially worn by the Schoolmarm during the first stage-lit event. At that time, juxtaposed to the dark milieu of the introduction, an abrupt light spots the Marm dressed as the Magician, rhythmically mouthing the dubbed query: "Whence cometh the wonder of a moment?" In real-time from the pit, the amplified (mature) baritone will shout the question as the instrumentalists mime a simultaneous and prerecorded event. Immediately following a two-second blackout occurs during which the Marm discards the outfit and reappears in her prudent and sagacious character. (This scenario is far from a thorough description of a mere nine count event illustrating the impossibility of a complete, "curtain to curtain" delineation.) With the exception of the full voiced dubbing, the Magician will mature in a fashion similar to that of the children. Once this development is complete, after he assumes position as the "master manipulator" (during a black out (p. 75)) a further theatrical mutation occurs when the Magician abruptly reappears (discards cape and hat, etc.) as Adolf Hitler. For the first time a devious fusion occurs between the "Magician" and the Children. Following the blackout, the Children break into a blatant replication of a portion of the dialogue voiced earlier by their instrumental counterparts. While the Children are imitating, the Fuhrer paces characteristically as though collecting data that will function most decisively in his control of the new-found subjects. The Children leave the dialogue during the first paragraph flux, modulating to a rowed and militant position chanting at mezzo piano drone as they await the words of their leader.

A sixth element, neither sonic or physical, deals with the "intrinsic and transcending qualities" of which Ives spoke. After the Magician has flaunted his "puppetry" he too shows signs of a "foolish" susceptibility. After a span of increasing loss of control, the final transulcent force "cracks" into control. This breakdown and redistribution utilizes the strength of all forces in a tutti march followed by a grand finale in song. For a substantial part of the audience, this finale will serve as a cadential "love and kisses, everything turned out just fine" event. But on a more subtle level, the seemingly banal text has been laden with trivial prejudices that are generative enough to stimulate yet another dichotomy, another conflict, and thus another "environment in which to compose a piece."

We're the Lebanon band
 Marching for you
 Stepping brisk and high
 Just to please you
 Everywhere we go
 We want our fans to know
 For God and country is our cry
 We hold our banners high.
 Hey!
 We're the Lebanon band
 Playing for you
 We dedicate this song
 To everyone of you
 Just before we go
 We want you all to know
 Good luck and auf wiedersehen.

THE PLAYERS: THEIR FUNCTION; CHARACTER; COSTUMING; INSTRUMENT(S)

MAGICIAN: Vocalist-actor; Macho exterior, frail interior; Magician's apparel (top hat, monocle, mustache, black cape) covering a German Nazi uniform with mustache and hairdo reminiscent of Adolf Hitler; baritone voice.

SCHOOLMARM: Actress-dancer; American country school teacher (ca. 1920), 35 years, sagacious, brittle, a touch of motherly instinct; bun hairdo, white blouse with tightly drawn neck and sleeves, support hose, high-laced shoes; untuned handbell.

GROUCHO MARX: Actor-percussionist-dancer; Tuxedo, cigar, glasses, cowboy boots, six-shooters; character is reminiscent of Groucho Marx; six-shooters loaded with blanks, spoons, street snare, untuned handbell, megaphone.

CHICO MARX: Percussionist-actor; character and costume is reminiscent of Chico Marx; timpani.

HARPO MARX: Instrumentalist-actor; character and costume are reminiscent of Harpo Marx; accordion.

MIDWESTERN MALE: Instrumentalist-actor; tall trim "Aryan"; contemporary "back-to-school" apparel, conservative hairdo; souzaphone.

GREASER: Instrumentalist-actor; "American Graffiti" male; white T-shirt, nonfilter cigarettes rolled up in sleeve, cuffed bluejeans, pointed black shoes with badly worn heels; soprano saxophone.

CHEERLEADER: Instrumentalist-actress; college cheerleader, sacharine; letter sweater, pleated skirt, pom-pom, stylish hairdo; B-flat clarinet.

NIXON: Instrumentalist-actor; plastic, hip college marching band member; marching band uniform, contemporary hairdo; flugelhorn.

BRAINCHILD: Instrumentalist-actor; highschool orchestra member, polished, exact, humorless; white formal jacket (too small), black pants (too short), short and well-groomed hair; bass violin.

CLARA: Instrumentalist-actress; unmarried professional musician, solemn and reserved, given to infrequent bursts of mordant hostility; long black skirt, white blouse, conservative hairdo; bassoon.

VIRTUOSO: Instrumentalist-actor; arrogant, fussy, etc.; greased hair, tuxedo, buffed shoes, maincured; violin.

BEAUTY QUEEN: Instrumentalist-actress; plastic, sweet, smiling, American beauty queen; hair is worn back and distorted in extended layers, formal long dress, long white gloves, "America" banner; piccolo.

NINE CHILDREN: Dancers-actors and actresses; each child represents the maturation of a platform performer theatrically (the children are born awkward from their respective platform positions and via the tutelage of the schoolmarm, they become more and more like their counterparts.); male children will wear blue, females will wear pink; each child will need an untuned handbell.

THE PLAYERS AND THE SEX OF THEIR CHILD ASSOCIATES

Harpo Marx: male or female (half of costume should be pink, other half blue)

Greaser: male

Brainchild: female

Midwestern Male: male

Clara: female

Cheerleader: female

Virtuoso: female

Nixon: male

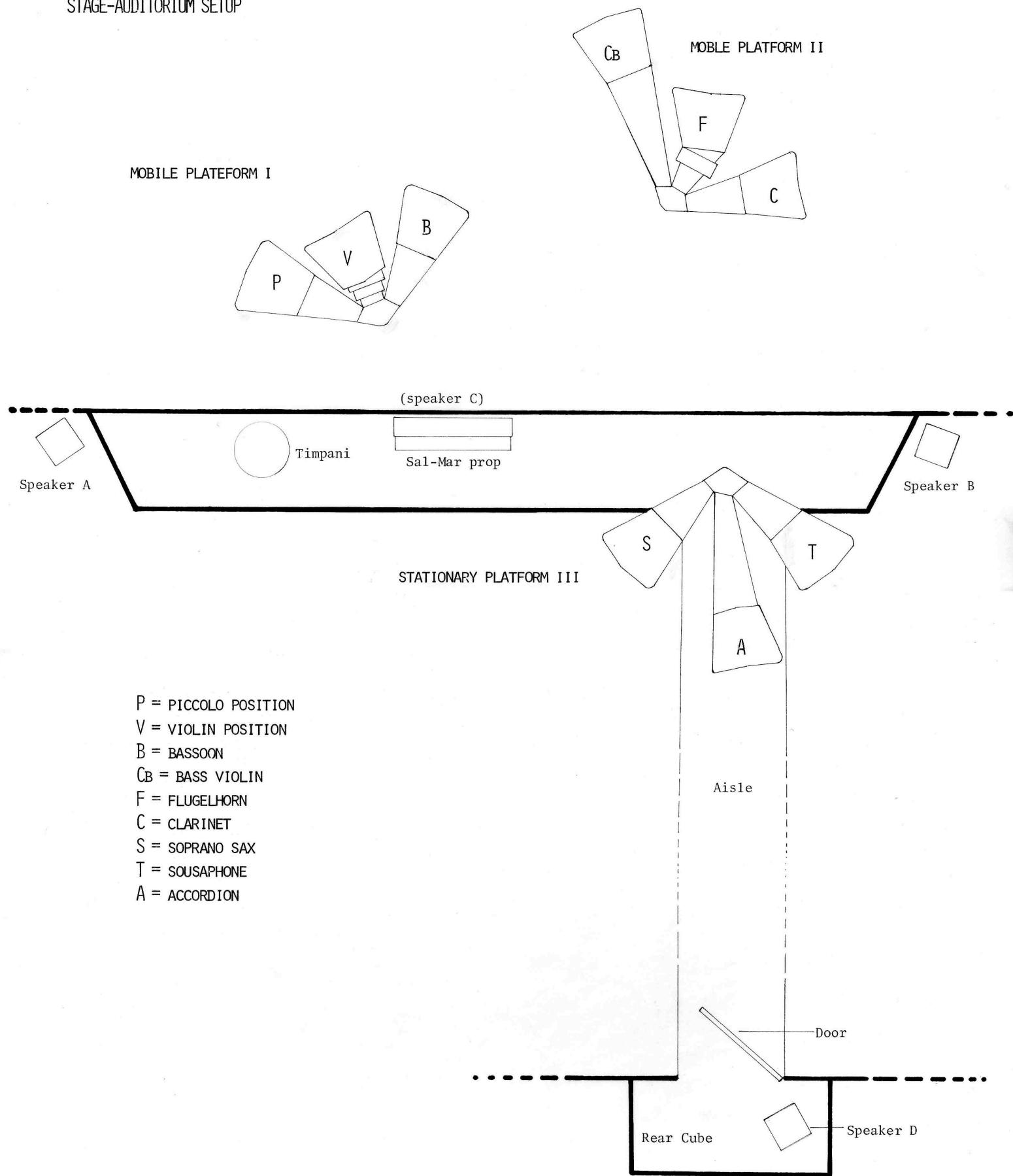
Beauty Queen: female

EQUIPMENT: Four-channel tape recorder, mixer, four integrated amplifiers, wireless microphone, FM receiver, speakers, spotlights (a minimum of four), strobe spotlight, two mobile platforms and one stationary platform (see diagram), elevating orchestra pit, proscenium theatre.

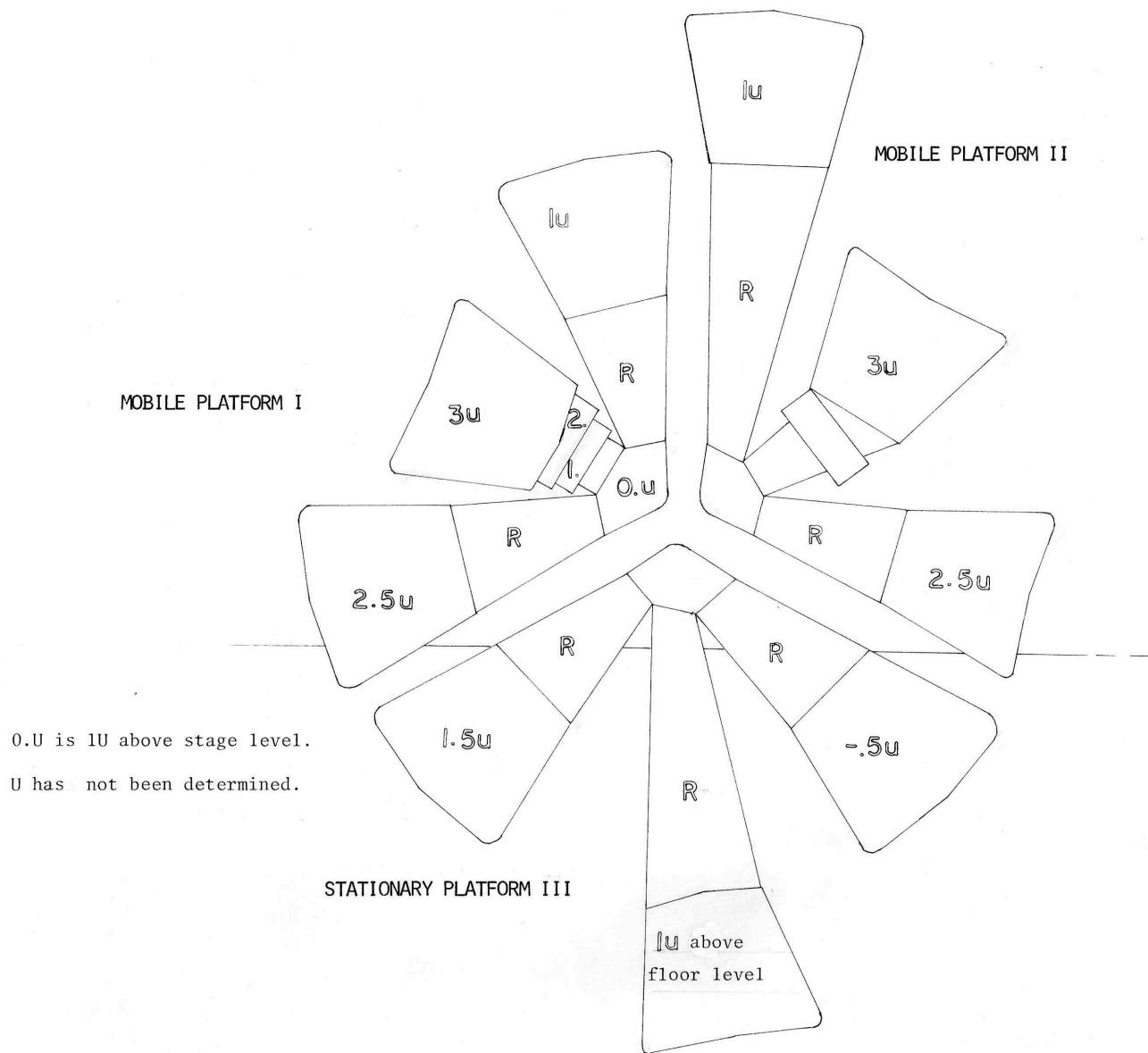
PROPS: Groucho Marx Duck (to be dropped and suspended), replica of the Sal-Mar Construction (photo enclosed), scroll that is held by Duck.

TECHNICAL PERSONNEL: One technician to operate the mixer and tape recorder, a minimum of four spotlight operators, two people to manually operate the mobile platforms, one person to operate door to rear cube, one person to control elevation and to also distribute bells, mics, etc.

STAGE-AUDITORIUM SETUP



PLATFORM DESIGN (AN OVERHEAD VIEW)



NOTE: THE PRIMARY FUNCTION OF THE PLATFORMS IS SCULPTURAL; IN A VISUAL AS WELL AS AN AURAL SENSE. THE TANGIBLE PROPERTIES OF THE PLYWOOD PLATFORMS HAVE BEEN IMPLEMENTED IN ACCORDANCE WITH A MUSICIAN'S NATURAL TENDENCY TO TAP A FOOT WHILE PLAYING OR LISTENING. THIS PERCUSSIVE ASPECT WILL SERVE AS A MEANS TO ACHIEVE INTERMITTENT SYNCHRONIZATIONS AS WELL AS AN ELEMENT TO DEVELOP THEATRICALLY AND MUSICALLY. THE SONIC MOBILITY WILL RECEIVE AN ADDED DEGREE OF AGILITY WITH THE USE OF SWIVEL STOOLS. THE FLUXUOUS QUALITIES OF THE STOOLS WILL, AGAIN, BE DEVELOPED IN SEVERAL TENSES WITH A MANIPULATORY EMPHASIS ON DENSITY AND THE CHOREOGRAPHY.

TERMINOLOGY

Flux: Environmental variances require the use of expandable joints in the construction of buildings. They extend to a structure the quality of adaptation; the durative essence upon which most intricate internal manipulations depend. The "flux" operates in a similar manner. It recognizes the fact of audience and performer variability, gives construct to a period of variance sampling, allows time for recycling data resulting in a more decisive maturation of elements; functions as a collection point of unattached horizontal lines (thus creating an ideal situation where synchronization can be reinstated); and, it allots time for development of theatrical elements.

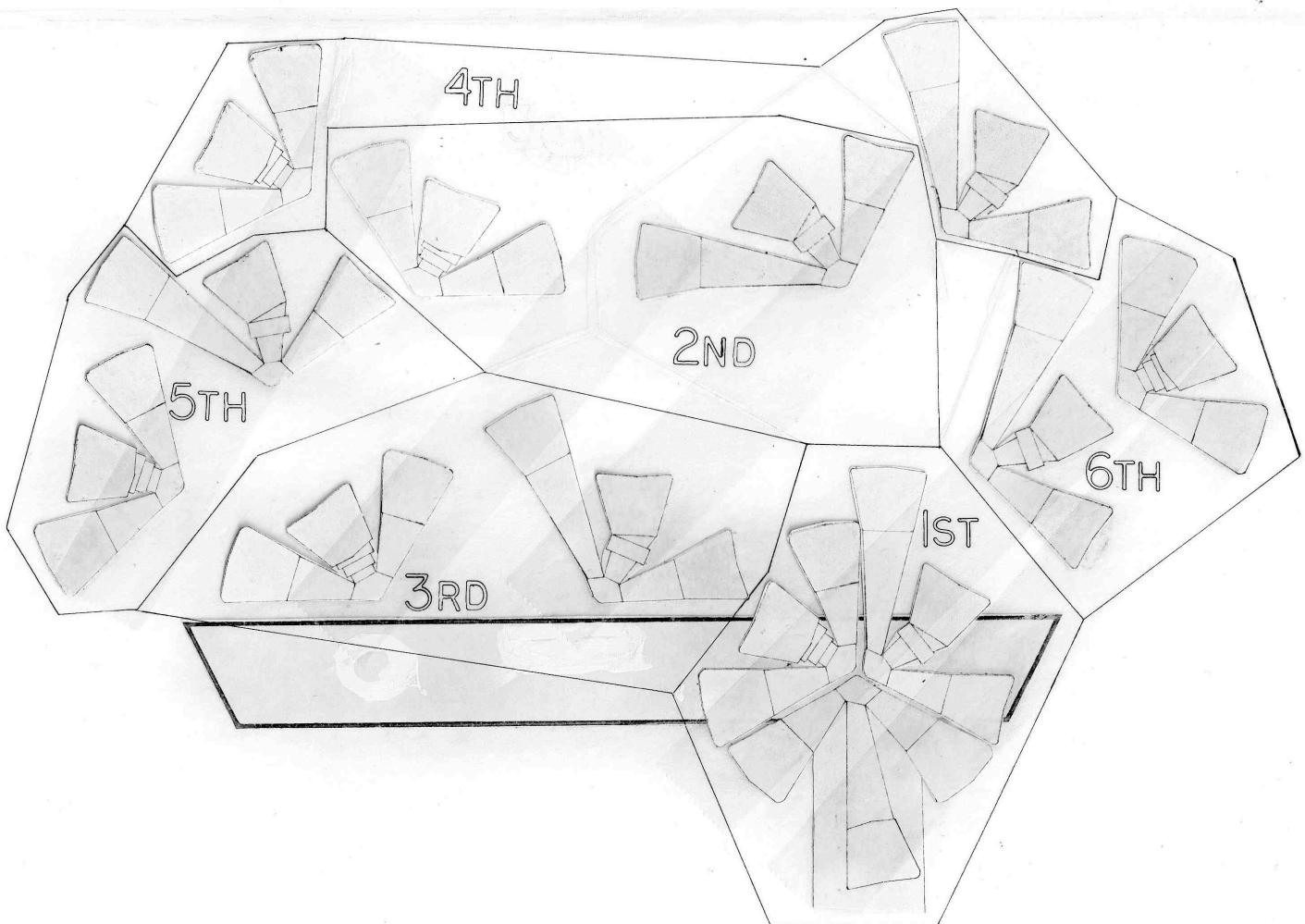
Absorption: This is the internalization of externally perceptible elements resulting in the attenuation of "normalcy" in a sonic or visual event. Example: A bugler blowing taps...absorption of sound would result in the absence of externally perceived aural elements with the visual remaining intact thus accentuating the theoretic by absorption of the sonic.

Breath Notation: (example, pages 2-4)...The given elements are to be organized within the parameters of comfortable air expenditure.

THE SCORE

At first glance what may appear to be an extremely dense score is, in regard to the physio-spatial directives, only a montage of the traditional stage fixed medium. In response to this the composer has designed five architonal sound forces, four of which will be physically mobile. This mobility has been accomplished via two mobile platforms and a complementary stationary platform; a marching polka band and dancers with notated vocal events. A network of strategically positioned speakers account for a fifth component which will utilize a covert technician manipulating prepared concrete tapes.

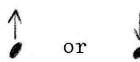
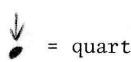
MOBILE PLATFORM POSITIONS



NOTATION (SOME EXAMPLES)

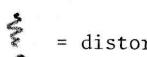
 same as  = quartertone movement downward (space-proportionate).

 same as  = quartertone movement upward.

 or  = quartertone attack above or below given pitch.

 = tone movement to physical limit (i.e., instrumentalist would not change fingering).

DISTORTION (DISTORTION REFERS TO AN ARBITRARY ADDITION OF OVERTONES TO PRODUCE A SPONTANEOUS AND "HARSH" TIMBRE)

 = distorted attack.

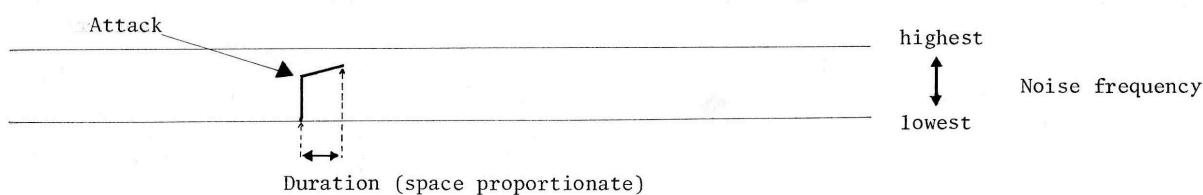
 = quartertone movement in direction of arrow with proportioned addition of distortion.

 = space-proportioned addition of distortion, no pitch fluctuations.

 = attack quartertone above with distortion, attenuate distortion, undistorted downward (quartertone) bend.

 = foot stomp (not the same as a foot tap)

NOTATION USED FOR CHILDREN'S "CHSH" EVENTS



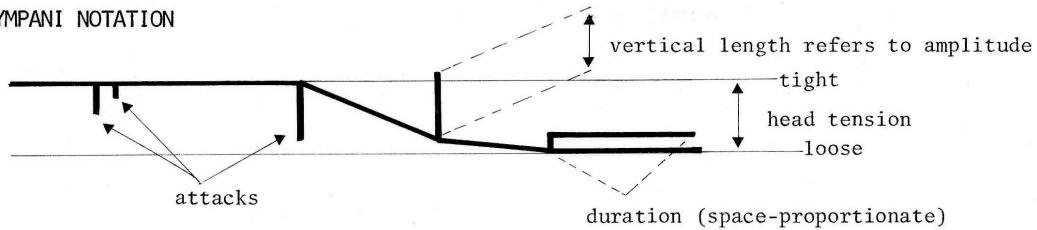
RANDOM DENSITIES

LRD (Low Random Distribution) = Sparse occurrence rate

HRD (High Random Distribution) = Dense occurrence rate

MRD (Medium Random Distribution) = Between LRD and HRD

TYMPANI NOTATION



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Conceptual Notes:

In much of the prose work by the composer Charles Ives, reference is made to an imaginary character called Rollo. The manifestation of Ives' imagery can be developed in numerous directions for it characterizes a surface trivia that conflicted with man's intrinsic and transcending qualities which Ives avidly endorsed.

Rollo sips tea while chatting mordantly with dusty perfumeries...or woos majority opinion at the polls..."packs a rod" at the entrance of a Southern university or beats a frightened ninth grader at a Midwestern drive-in.

The personification is unaffected by social latitudes or educational strata...a Ph.D. is as transparent as a union certificate. The unifying crux that leads this imagery opposite the innate dignity and banality of an unfettered spirit lie in its emasculated indulgences. A kind of effeminacy, not congruent with todays connotation, that skews in the direction of the minority by distorting innate values with the pretentious facility of band wagon "truth." The potent character Ives has imagined has given birth to a sundry collection of Rollos between which the composer has created a conflict...and thus an environment in which to compose a piece.

"Rollo"...the composition...is a quasi-textual piece derived from a paragraph in Essays Before a Sonata by Charles Ives. The term "quasi-textual" is referential to the text's primary function as the essential cam triggering a motley collection whose outer and more diffuse elements incorporate aspects seemingly alien to the initial bit of information. Such aspects would include the protean nature of musical gesture, the uninhibited use of mundane idioms, repetitive trivia and colloquialisms. Thus, an illumination of the whole will bring to light a hierarchy of influence, with an intended bias drawn by a love of caprice and abandonment which sets the Ives text fiegndely aloof. The Ives text...

"Whence cometh the wonder of a monent? From sources we know not. But we do know that from obscurity, from this higher Orpheus come measures of sphere melodies, flowing in wild native tones, ravaging the souls of men, flowing now with thousand-fold accompaniments and rich symphonies through all our hearts, modulating and divinely leading them."

At first glance what may appear to be an extremely dense scoring, is, in regard to the physio-spatial directives, only a montage of the traditional stage fixed medium. In response to this the composer has designed five architonal sound forces, four of which will be physically mobile. This mobility has been accomplished via two mobile props and a complimentary stationary prop...a marching polka band and dancers with notated vocal events. A network of strategically positioned speakers account for a fifth component which will utilize a covert technician manipulating prepared concrete tapes.

The major function of the props is sculptural...in a visual as well as aural sense. The tangible properties of the plywood props has been implimented in accordance with a musician's natural tendency to tap his foot while playing (or listening). This percussive aspect will function as a means to achieve intermittent synchronizations as well as an element to develop musically and theatrically. The sonic mobility will receive an added degree of agility with the implementation of swivel stools. The fluxuous qualities of the stools will, again, be developed in several tenses with a manipulatory emphasis given to density and the choreography.

After a darkened introduction with taped instrumentalists, a live falsetto-singing baritone, and dancers producing various bands of white noise, the polka band will erupt from the cubicle behind the rear door. After a span of music, dance and theatre events, the band will break from an acquiescent "stare" section and begin its march to the fixed prop that is separated from the state by the "abyssmal" orchestra pit. As the polka band approaches the stage, the fruition of its musical connotation, will become increasingly evident in the dance routine. Therefore, the degree of influence upon the choreography is relative to the physical positioning of the mobile forces.

A character reminiscent of Groucho Marx emerges as the dominant member of the polka band. His initial musical role eventually modulates into a dance and theatre routine. This transition serves as a link between the instrumentalists and the dance troupe. This entourage will include nine fumbling children, who, systematically mature through the composition, and a stereotyped, stick-wielding Schoolmarm whose waning authority fluctuates to extremes throughout. Beside the obvious dance and theatre requirements the children's vocal capacities have been exploited to work in conjunction with their progressing physical nature and as a medium to develop vowel and word mutation.

The fifth and electronically oriented force is born of an aspect that remains cryptic through the first two-thirds of the production. Situated in the orchestra pit, separating the socially polar groups, are two players...a Tympanist constumed as Chico Marx, and a bearded baritone dressed as a magician. The latter holds the composition's dominant theoretic role epitomized by his rupturous laughing ascension from the pit as he programs a blinking replica of the Sal-Mar Construction. The Magician's outfit is an extension of that initially worn by the Schoolmarm during the first stage-lit event. At that time, juxtapositioned to the dark milieu of the introduction, an abrupt light spots the Marm, dressed as the Magician, rhythmically mouthing the dubbed query: "Whence cometh the wonder of a moment?" In real-time, from the pit, the amplified (mature) baritone will shout the question as the instrumentalists mime a simultaneous and prerecorded event. Immediately following, a two second black-out occurs during which the Marm discards the outfit and reappears in her prudent and sagacious character. (This scenario is far from a thorough description of a mere nine count event illustrating the impossibility of a complete, "curtain to curtain" delineation.) With the exception of the full voiced dubbing, the Magician will mature in a fashion similar to that of the children. Once this development is complete, after he assumes position as the "master manipulator" (during a black out [p.75]) a further theatrical mutation occurs when the Magician abruptly reappears (discards cape and hat, etc.) as Adolf Hitler. For the first time a devious fusion occurs between the "Magician" and the Children. Following the black-out, the Children break into a blatant replication of a portion of the dialogue voiced earlier by their instrumental counterparts. While the Children are imitating, the Fuhrer paces characteristically, as though collecting data that will function most decisively in his control of the new-found subjects. The Children leave the dialogue during the first paragraph flux, modulating to a rowed, and militant position, chanting at mezzo piano drone as they await the words of their leader.

A sixth element, neither sonic nor physical, deals with the "intrinsic and transcending qualities" of which Ives spoke. After the Magician has flaunted his "puppetry," he, too, shows signs of a "foolish" susceptibility. After a span of increasing loss of control, the final translucent force "cracks" into control. This breakdown, and redistribution utilizes the strength of all forces in a tutti march followed by a grand finale in song. For a substantial part of the audience, this finale will serve as a cadential "love and kisses...everything turned out just fine" event. But on a more subtle level, the seemingly banal text has been laden with trivial prejudices that are generative enough to stimulate yet another dichotomy...another conflict...and thus another "environment in which to compose a piece."

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Flux...environmental variances require the use of expandable joints in the construction of buildings. They extend to a structure the quality of adaptation...the durative essence upon which most intricate internal manipulations depend. The "flux" operates in a similar manner. It recognizes the fact of audience and performer variability, gives construct to a period of variance sampling, allows time for recycling data resulting in a more decisive maturation of elements...functions as a collection point of unattached horizontal lines (thus creating an ideal situation where synchronization can be reinstated)... and, it allots time for development of theatrical elements.

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Breath notation (example: pages 2-4)... The given elements are to be organized within the parameters of comfortable air expenditure.

Auditorium, Stage set upProgram Notes:

(page 2) Prop III will be the only evidence of the oncoming performance...once the patrons are seated, the house lights will be darkened and the platform ascension initiated. When the seated magician's head nearly clears the floor level, both the Introduction Tape and falsetto song will begin. The children will begin their LRD "chsh" events soon after...their movements from the platform will always be accompanied by the voiced noise events. The Schoolmarm must take her position at center-front stage. Once the Marm and Dancers have left the platform it may begin descension... Magician may have to increase volume to compensate the loss of direct sound.

(page 4) Though the sonic events have been pre-recorded, the Prop I and II players must gesticulate the events in real-time. Just the first three measures are performed this way with the live response coming in the fourth measure. The rear cube door will suddenly open (lights on) for this synchronized event. The Drummer will fire both six-shooters on the downbeat of the 3/4 measure. Stage spots will be abruptly darkened, during which the Marm will discard the exterior Magician's outfit.

(page 6) Children from Props I and II will make their entry during the flux of pages 6 and 7. The entry is rhythmic (Vn and BV will tap their instruments) and ~~clumsy~~. *but awkward*

(page 7) The Polka Band event must be the most extreme, egregious, flagrant and mocking imitation possible of the children.

The third beat of the third measure should last about three seconds. The "chsh" event is very loud and intense, and must glissando downward covering the entire spectrum.

(page 9) The final attack in the second measure will cause sudden rigidity among all the prop players...they will activate with the synchronized foot stomp.

The flux events of the rear cube and stage should nearly coincide...the Marm's (L.V.) bell ring will terminate the flux and cue the subsequent event from the children situated on the platform just behind the stationary prop. (Platform will have to be partially raised at this point.) The Prop III children's event must be "singsongy," followed immediately by their leap onto the stage to join the remaining six children.

(page 11-12) During this flux the Piccolo, Violin, Bassoon, and Bass Violin will rotate away from the stage front. The sound is proportionately absorbed with the turn. Rotation back, and externalization of sound will be triggered by the sonic entry of the Polka Band into the auditorium.

(page 14-16) "Curiosity" or "C" means that the sequential ordering of events is being disrupted by the inquisitive nature of the performers. Something odd is happening at the back of the auditorium and it has broken their concentration. Between events, the performer stands...looks to the back of the auditorium...plays a little more...looks again...etc. An audience-performer merger should eventually be accomplished.

The D7 event (stimulated by the Drummer's gesture) should acquire a monotonous regularity that (after the strangeness of its theatrical elements becomes acceptable) it should eventually "tilt" the audience's cordial acceptance. This overload point must vigorously be sought, and measured by the Drummer who has the power to terminate the section. The terminating gun shots will act as a sonic boarderline, juxtaposing a theatrical section emphasizing the effect of quiescence upon the prepared mind, along with absurd theatrics of the Polka Band. Once the sound has stopped, from behind their instruments, will appear four grinning, staring people who will slowly direct their gazes at a near-by member of the audience. Again, a general discomfort is to be achieved before the Drummer will terminate the section.

(pages 36, 37, 38) These three pages contain three fluxes during which a hysterical peak is achieved at three levels of maturity (pre-puberty, puberty, and post-puberty). Once this peak is achieved, in the first two fluxes, the Marm will give a subtle cue to the Clarinet and Flugelhorn who will serve as the cue for the tutti incursion. This terminating, initially synchronized event, is the moment of transfer for the children...modulating from one maturity level (timbrally speaking) to the next. The final flux, has been measured, and should be the shortest of all. The final tutti incursion will initiate a collage of planar activity with fluctuating degrees of independence.

(pages 42-44) Prior to this section, the Drummer has been rigidly postured with mouth agape at the top of Prop III. On the downbeat of the seventh measure he will suddenly activate blitzing towards the rear of the auditorium ringing frantically a bell he has, inconspicuously taken from the Accordion. The Marm will toss her bell off stage on the final ring of measure six. The quickness of the action will enhance the impressions of a magical exchange. The Drummer flees into the auditorium as though he has stolen the bell. It soon becomes evident that he is not being pursued, and worse yet, getting no attention from the stage players. This causes him to slow down, a decrease in the intensity of bell rings. Fluxes A thru D, their progression, revolve about the accomplishment of specific actions by the Drummer. From the moment the Drummer leaves his rigid stance, to the moment his penetration back into the auditorium (at which time, he becomes sexually aware of the eighth prancing Schoolmarm) is complete outline Flux A. His much slower retreat back to the stationary prop (III) are the actions encompassing Flux B. Once the Drummer has reached the prop...the density and intensity of his bell ring again becomes greater, but an abysmal chasm separates him from his delight. Eventually, the temptation and anxiety is too great, and he leaps from the prop to the stage...this action terminates Flux C and initiates Flux D. During the final Flux (D)...the Drummer moves in for the kill. The rings are not as frequent as in the previous Flux (C) but each attack is placed for ultimate affect. As the Drummer circles the Marm, his seduction becomes too great...and she breaks totally from the rigid eighth pattern. At this time the Drummer extends a gesture asking the defeated Marm to dance. The merger cues the Polka band and their stage-wide dance.

The given notation signals only the timbral quality (set in a spatially suggestive ordering) of events to take place during each flux. The dual-relation set up musically on pages 40-42 now must develop an ad.lib. dialogue...which implies a developing sexual dialogue whose base is linked closer to primordial impulse rather than the contemporary game.

The Piccolo-Tuba...and Bassoon-Soprano Sax are coupled. Coupled also are the Clarinet-Flugelhorn and Violin-Bass Violin. The Clarinet and Flugelhorn are positioned conveniently to watch the developments between the Marm and the Drummer...their dialogue is directly expressive of their interaction (with the Flugelhorn representing the more explicit actions of the Drummer and the Clarinet representing the less obvious internal reactions of the Marm). The Violin-Bass Violin will move into Flux A beating pompously on wood, the accompanying eighth rhythm. Nevertheless, they too must develop a similar communique that, like the Dancers, breaks from the even eighth pattern in an ever increasing density...until, of course in the final Flux (D), it is no longer evident.

The Accordion has no reason to expand outside his own convenient set-up. Like the others, he too develops a dialogue directed by the actions of the Drummer, but unlike the others, the communication takes place between the two halves of his instrument.

The "individual associations" between individual dancers (children) and players (instrumentalists) is strongest in this section. A sonic event by the Piccolo will stimulate a gesture related (in this case walking, waving, and smile as a beauty queen) break from the rowed eighth pattern. Therefore, as the amount of sonic events grow between the Piccolo and Tuba, less and less will be seen of the initially dominant eighth pattern in the associated (child) dancer. Flux D will contain the final breakdown of the Marm, a congestion of gestures by the children, all of which is set in a wailing milieu of sexual expression.

(pages 44-46) The Children must move backwards (square dance style) and make room for the stage-wide dance between the Marm and Drummer. As the Polka begins to deteriorate...the Marm will begin to show her dislike of the Drummer's extreme, extroverted movements culminating in a total break. The Drummer pleads with her briefly (unsuccessfully) and then resorts to his ultimate enticement...two shining spoons. The Marm cannot resist his play...and the solo exchange section is cued (by Drummer).

(pages 47-49) This section features a "vaudevillian" interchange between the "spooning" talents of the Drummer and the "toe tapping" Schoolmarm. The rhythms are ad. lib.'d...but the sudden switch (last measure of 47) must be very abrupt (as though different takes, in different keys were spliced awkwardly together with the latter out of sync). Until the second measure of page 49, feelings of great joy and contentment should be purveyed. The sudden polarization of views in this measure will have a stunning affect on the Children stimulating the immediate and intense (the duration of this event will match the length of the black-out) "chsh" event. Once the lights return, the Piccolo will speak after a two second pause.

(pages 49-55) Immediately following the high band "chsh" event and accompanying "black-out," the Children will split from the merger with the Prop personnel, established in the last two sections, and enter a catatonic rigidity exhibiting involuntary, infrequent, muscle spasms with an occurrence rate proportionate to random densities notated for the Tympani. (The Children's "chsh" events are determined by the density, and existence, of non-vibrato Tympani pulses...their cyclical trunk movement is stimulated by the density, and existence, of a vibrating Tympani pulse, and their modulation from random "chsh" events to the rhythmically synchronized "chong" events are determined by the occurrence of a regular pulse in the Tympani part. Both vocal events must be performed without lip movement. The "chsh" events must scan at random the entire noise band. The response to the non-vibrato Tympani beats must be split between the short vocal bursts and sudden spurts of muscle movement.)

The first of two word Fluxes is on page 51. Given are phrases and actions to be ad. lib.'d until the termination cue is given by the Clarinet. (The sacharine, cheery Clarinet and the mild/mordant Bassoon are carrying on a kind of "telephone" dialogue. During the "black-out" the Accordion will cross the pit and establish himself near these two. His music should be reminiscent of the melodramatic harmony which accompanies soap operas...modulating to a polka tune and rhythm whenever their response becomes rhythmic and complete inane...ahuh, ahuh, oh yes, really, for sure...etc.) The Clarinet phrase must rest blatantly, vacuously, next to a perpendicular wall of words, emotions and gestures...the phrase "Bob has Mary pregnant again" must be dry, matter of fact, without expression.

Overlaying the entire section is the absence of eye-contact between speakers. (If the Clarinet cue, halting the first word flux, is impossible, an off-stage cue may be necessary.) This means that players with related dialogue are to address each other at angles perceived by the audience to be wholly absurd.

On pages 53 and 54, the dialogue again becomes dense and improvisatory. (The word "system," spoken by the Piccolo, will stimulate the "Piston System" response from the Violin and Bass Violin. These words should be accompanied by an alternating up and down motion. Once this is complete...they may begin tuning their instruments.) Flux or Flux material simply means to move to page 55 for extended events.

The Marm and Drummer will participate, off to the side, in a relationship based on feigned mating, and courting gestures. Similar to the Prop performers, eye and body contact will never be made. (Also, their actions should halt briefly following the Clarinet cue, on page 51.)

Covering the Flux Materials (page 55) is a grid of treatments. Suggestions for rehearsal technique will also function as an explanation.

- A. Because the players enter the Flux Materials at different times, it is necessary to read through the material, and have each participant mark his score when the last person...probably the Piccolo...has entered the Flux.
- B. From the point just determined, have players read through materials and record the time it takes to complete the longest individual section. (After the time has been set, some players will have to reread materials to span the established period.)
- C. Divide the established time by four and have players mark materials proportionately.
- D. Refer to the absorption grid which gives the density of words, or notes (or phrases) to be randomly internalized without affecting theatrical elements (...lip movement will continue).

(Given on page 56, are gestures, whose appearance is proportionate to the external disappearance of sound.)

(pages 49-55 cont.)

It may be necessary for the performers to underline absorbed materials relative to the given densities. Though, on paper, the parameters of each progressive section is clearly defined, a more diffuse and intertwining succession should be sought.

- E. Before a proportioned addition of gestures is rehearsed, and accomplished, it is advisable to achieve an effective absorption modulation. (Except for the Bass Violin, all other parts must be memorized.) The duration of this event should not be cast in concrete...the ultimate duration is controlled by the lighting personnel.

(page 56) A thirty to sixty second black-out will terminate all sonic and thetic action. The total "black-out," its duration, will be determined by the (platform located still lowered) mature Magician. Once his vocal event (it moves quickly from a "dry" to "wet" reverberation) has subsided, the same lighting used prior to the "black-out" will return. The position held at the moment just prior to darkness, must be resumed during the Magicain's spoken event. The returned lights will stimulate a two to three second envelope of externalized (flux material) sound with an immediate resumption of action that will be absorbed in an envelope lasting five seconds. Absorption of externally visual movement will result in a rigid, motionless stance.

During the "black-out," the Drummer will leave the stage and move, via an external route, to the rear cube. Before leaving he must give the Marm one of his six-shooters. When the lights return, the Marm will pick up the six-shooter, and place it in the belt of her skirt.

(page 57) It is as though the Marm has awakened from a nights ravaging and finds herself alone. Therefore, there are no signs of embarrassment as she tidies her disheveled hair...and clothing. Once she completes her grooming, she pulls the six-shooter from her belt, and shoots in the direction where the duck will drop. The duck prop drops and bounces in suspension holding in its wing, a scroll. The Marm returns the gun to her belt and strolls non-challantly to the duck and removes the scroll. After a moments pause, she boldly, with extravagant and mocking gesture begins haranguing its contents to the statuessed figures about her. The Marm is unable to speak the entire word "sphere." The word attacks her...she stammers involuntarily with the opening syllables ("sph...sph,sph...sph...") ...it triggers a second envelope of sound (absorbed at random within three to six seconds) and action (absorbed in six to eight seconds)...it initiates tapes x_1 and z_1 (with collaborative door manipulation)...it causes the house lights to stutter in a strobe-like response.

Once all sonic and physical action comes to rest...the Marm will regain (totally) her composure and then stroll back to the position she held just prior to the withdrawal of the six-shooter, from her belt. BUT...there will be one major differnece. The action she will repeat (on page 58) will be at a rate reminiscent of silent movies.

(page 58) Marm will repeat all actions from the point prior to drawing the six-shooter with the following alterations. The actions will be performed at a "silent movie" rate...the gun will not sound when fired...the Marm will retrieve the scroll she dropped (as a result of attempting to speak the word "sphere"...she will mouth the words but not sound them. The word "sphere" will have the same impact at a faster, higher rate...the stage performers will abbreviate their reaction envelope (in time) by speaking or playing at a higher frequency, and by performing their gestures faster. The taped sound will not completely attenuate this time...the Marm's composure will not return.

(page 59) At a rate faster than the "silent movie" rate, the Marm will again repeat all actions from the point just prior to drawing the gun. The sonic as well as the physical response must be at the increased rate. The Marm will enter the text material in a quick falsetto, and after the first phrase, in coordination with the Tympanist, modulate into her normal voice range, and normal rate of action. At this point, it is evident, that the Marm is no longer alone...she is aware of the prop players and feels she must perform the text to save fact. Her efforts to regain her arrogant posture fail...she repeats words and phrases over and over...its become blatantly evident that she is "gun shy" of the word "sphere." At this moment the mature and confident Magician intercedes with his booming vocal event (amplified and delivered from speaker "D") which initiates the rise of the platform (which contains the Tympani-Tampanist, speakers "A" and "B", the Sal-Mar Prop and Magician) and other notated events. He may repeat this event as often as he pleases...(the time necessary for the platform to raise to stage level will, of course, differ) with the same results as noted for the first.

(page 60) Once the platform has reached the stage level...a resurgence of laughter will stimulate the given events.

(page 61) The Magician abruptly sobers...and turns to his machine to manipulate. Soon after, the gesticulating players will become rigid at random moments...as though they have been switched off. After another pause, the Magician will turn partially towards the audience and voice his event. Then return to his machine...manipulating.

(page 62) Players interrupt their rigid state to perform given events then immediately solidify.

(page 53) Drummer will enter auditorium from rear cube as he did the first time (minus vocal event)... become rigid...then fast draw the single gun...use the other hand to form an imaginary pistol. The gesture will stimulate a D7 event from the Polka Band members. The event is terminated with a single shot...Drummer immediately becomes rigid.

(page 64) After Prop players have performed their events, they should numbly take their seats, and assume an expressionless and relaxed position. As the children's laughter becomes rhythmically disjoint, an individual, unsynchronized foot pulse should appear.

(page 65) The unsynchronized cloud of foot pulses will crescendo-decrescendo three (progressively louder) times during this flux. (These bow-like phrases will have to be worked out in rehearsal...they will determine inner-flux parameters) The final crescendo (the fourth) does not have a gradual decay...after the Magician realizes things have developed out of his control and rushes to his switch-board...individual prop players and dancers will stop action at random. Tympani glissando will advance with stoppage of action.

(page 66) Tympani will determine length of A₁ events...he will cue Violin and Bass Violin.

Prop players foot pulse becomes synchronized.

(page 67) Children modulate from "gong" to "chong" to "chsh" events.

(page 68) Instrumentalists will leave A₁ events shortly after "chsh" events reach HRD. Magician will begin song (with Accordion accompaniment) soon afterward.

(page 70) Since page 63, the Drummer has remained in a rigid stance in the auditorium. The end of the Magician's spoken phrase will trigger the next event. (Flux B-D are the same as on pages 43-44)

(page 74) "We know" (in a quarter-eight rhythm) has been substituted for the original vocal event in the Children's part (pages 36-38).

(page 75) During the "black-out," the Accordion will sustain notated chord...Duck prop will drop (with another scroll)...Magician will discard external apparel. Accompanying the synchronized foot stomp, the Drummer will shoot the Marm.

(pages 76-77) During Children's speaking flux they must modulate, once given the motivating information from the Drummer, to a mezzo piano chant while marching in a single file (evenly spaced) facing the audience. Once a monotonous drone has set in, and the sonic events have stopped, or become sparse, the Magician (Fuhrer) may begin his oratory.

(page 78) "Symphony" attacks the Magician in the same fashion that "sphere" affected the Schoolmarm.

(page 80) Accompanying the Magician into the pit are the Children, Accordion, Marm, Drummer and Tympanist. Once the Children's chanting is no longer intelligible, and far away, the shots will be fired. (Someone besides the Drummer may fire the guns.) The second shot will initiate stage March. Nine untuned handbells will be distributed to the Children. The Magician, Marm, Drummer, Accordion, and Tympanist will immediately change to their every day street apparel and go to the rear cube with necessary instruments.

(pages 85-86) As the platform rises, Children must remain crouched and out of sight.

(page 87) Children will leap into audience view and begin singing simultaneously. Given are the amplitude and event densities for cube personnel.

(page 89) Drummer will initiate unison song and march to audience front.

(page 91) Prop players and Children will enter.

(page 92) Reminiscent of a "Broadway Finale."

Children, levels of interaction, (parenthesis refers to a partial rather than an indirect interaction)

* whenever Marm is the dominant influence, a "rowed" formation prevails. "Rowed" meaning 3×3 .
* T.A. - individual associations

* whenever Marm is the dominant
* T.A.-individual associations

MAGICIAN (FÜHRER)

1R

PAGE(S)	2-4	Stage Position	4	5-38	38-40	41-42	43-55	56
E	57-58	59	60	61	61-64	64	No Activity	After a 30"-10" pause initiate event. Amplified, mature ve (Speaker C)
E	65-67	68-69	69-75	75	75	75	Before CH. begin Hitler diffusion, Mg. will turn to standing raid in the audience.	
E	76-77	77-78	78-79-80	80	80-89	89-92		
E	91-92	92-93	93-94	94	94-95	95		

E Performed live... through megaphone. Platform ascension will be initiated when house is darkened... begin singing (light falsetto, child-like, innocent) when megaphone attains stage level. Pitch intervals and timbral elements most important. Plat. will desc. once ch. have vacated

E The Magician is unable to speak the words "Sphere Meddies". Her third attempt is ordered by Machine, laughter & then voice, heavy, loud laughter (amplified, spoken c). This will initiate platform ascension.

E During the Mag's fit, the (unconscious) foot pulse of the R/F Player cresc to an unsane peak; the children absorb the sound (action cont'd). The ty. beats a LRD expressionless pulse, Mag runs amoksy about ringing steel-on bell. The Mg. asks for his absurd.

E Once ch. achieve the HRD ("HSH" events, turn from machine, take megaphone, and begin Sg. programming, give (subtle) cue for Mdg-Acc. event. Remain at the machine.

E Once CH. achieves maniacal fit, he manipulates machine (stage stop activity at random during this period) Once stage activity has ceased Mg. turns partially, and speaks notation phrase (continues manipulation) suits of your man. (Continues manipulation)

E After a few unsuccessful attempts, the Führer (Youth Brigade?) begins to maniacal fit, shouting... because nothing... the terrorizing... the terrorizing word should attack the delivery relevant to the nodulating styles. The spoken phrase that follows, is a vio. third-out.

E After stage dia-change to everyday language ceases, the Führer, fallen back over the sofa, appears, more w/ham, Song... after his Prop. utters Accordion, Tom-pain to rear. He is covered to a short, fast end of P. Knead posture. ~~Repet. demands~~

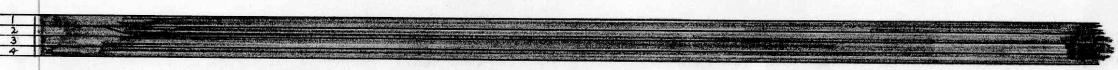
1.

"Rollo" by UG Sm

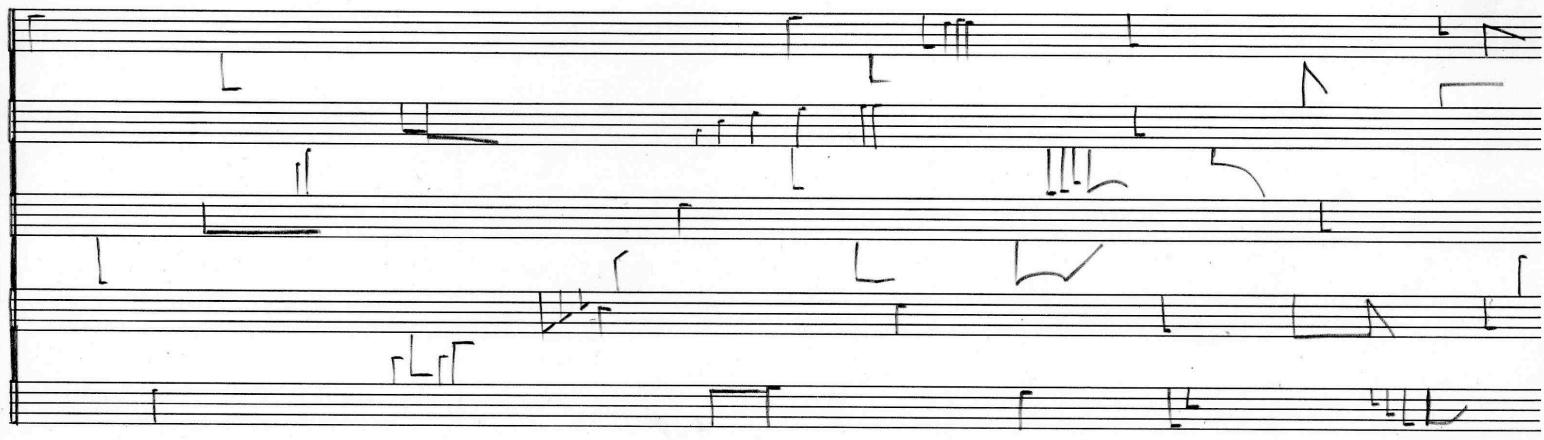
		30"
BEAUTY QUEEN CHILD		
VIRTUOSO CHILD	The children will ride the elevating pit to stage level. Their movement to their platform positions will	
CLARA CHILD		
CHEERLEADER CHILD	begin when the Magician begins to sing.	
NIXON CHILD		
BRAINCHILD CHILD	HIGH PITCHED NOISE "chsh" sound, v.loud.	"CHSH, CHSH"
GREASER CHILD	LOW PITCHED NOISE	
H. MARX CHILD		"CHSH"
M. MARX CHILD	(dressed as woman)	
MARM (IN MAGICIANS APPAREL)	should take up position in the center of the FIRST PLATFORM POSITION. (POINT 0.0)	Magicians voice will begin with a light (childlike) falsetto and gradually modulate to a mature & full sound over the next 90 seconds
MAGICIAN	VOICE MIXED TO ALL FOUR SPEAKERS. (If possible filter sound to a small band width; as though Mag. was sing into megaphone.)	Juh uh stä zi ä falsetto - childlike
TYMPANI AND MAGICIAN	ARE OFF STAGE. TYMPANI'S EVENTS WILL BE PICK UP BY SAME MIC MAGICIAN IS USING.	senza vib. first ↑ low stomp
PLATFORM MOVEMENT	MOBILE PLATFORMS SHOULD MOVE TO FIRST POSITION AS RAPIDLY AS POSSIBLE WITH PLAYERS IN POSITION.	
LIGHTING DIRECTIONS	ALL LIGHTS OFF →	
DOOR TO REAR COBE	CLOSED →	

FOUR CHANNEL TAPE

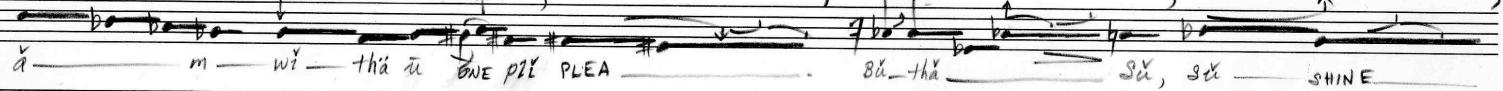
channels 1,2,3,4 refer to speakers A,B,C,D



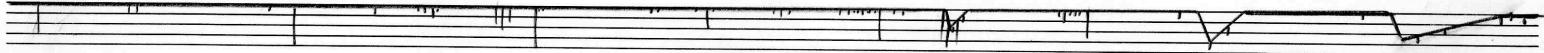
2.



(MAGICIAN)



(TYMPANO)



PLATFORMS TO FIRST POSITION

LIGHTS OFF

DOOR

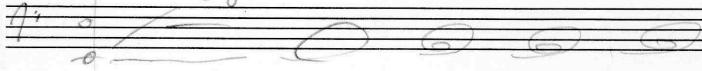
Closed →

TAPE



3.

cycled bow - me on



A complex hand-drawn musical score consisting of four staves. The top two staves feature various rhythmic patterns and dynamic markings like crescendos and decrescendos. The bottom two staves show more continuous, flowing musical lines.

MARAI

AT THE $\frac{7}{4}$, MARAI MUST BE AT POINT Q.Q, IN MAGICIAN COSTUME (EXTERIOR) FOR LIPSING EVENT

MAGICIAN

FOR ME — BA-thä-thi-BIÖ . . . FOR ME . . . BÖ lä bah nah

TYMPANI

FOR ME — BA-thä-thi-BIÖ . . . FOR ME . . . BÖ lä bah nah

LIGHTING

AT THE $\frac{7}{4}$, A SINGLE STROBE SPOT

Door

Closed —

TAPE

OPEN AT $\frac{7}{4}$

LEADER TAPE

A

4.

MARM SHOULD LIPSYNC WORDS WITH MAGICIAN

$\text{J} = \text{x} = 80$

not mark

MARM WHENCE COMETH THE WONDER OF A MOMENT?

DROP EXTERNAL COSTUME
ON PIT PLATFORM.

CHILD Children are positioned within props.
← 1 STROBE SPOT ON MARM

BELL RINGS
gliss

(from p. position)
fff * ee

MACE WHENCE COMETH THE WONDER OF A MOMENT?

* precise pitch is unimportant here.

Base drum

TYMP Bass

ALL LIGHTS OFF

MOBILE PLATFORMS DEPART
FOR POSITION TWO

DOOR OPEN play (live w) & on open

DOOR CLOSED

TAPE LEADER TAPE

P
 V
 B
 C
 F
 BH
 MAR
 Bell
 H.
 children are still within platforms.

5.

$\text{♩} = 85$

poor acc.

gliss

start fast

ee-CHA CHA ee 3 OHA tee

DOOR CLOSED (PARTLY OPEN) (LIGHTS ON IN REAR CUBE) OPEN

CLOSED

S
 A
 T
 D

AD LIB

CLUSTER

H.R.D. RIMSHOTS
VERY LOUD

(C) 2014 TO SNARE Jesus loves the little children

MOBILE PLATFORMS TO SECOND POSITION

SPOTS ON MOBILE PLATFORMS

TAPE MACHINE OFF

b. accelerando

Flux

Dic
Violin
Bassoon

Clar.
Flug.
B.Vn.
Viell.

ee-cha-cha
foot
cont.
platform 3 + II
children suddenly appear
from platform positions while
speaking and dancing (tapping)
rhythmically together

Door
Man
closed

OPEN

Door Open

Door Open

Door Open

Sax

Acc

Tuba

Glockens.

Snare

Door Man closed

OPEN

Door Open

Door Open

Door Open

Sax

Acc

Tuba

Glockens.

Snare

ff

p

decresc.

↑ ONCE CHILDREN HAVE
LEFT, BEGIN MOVEMENT
TO THIRD POSITION

M. PLATFORMS AT
2ND POSITION

flux

P

V

B

3"

a little more development?

slower — poco a poco Acc.

no-no-from Sartre

Sources? Sources! Source!

Sorceress! (pp) Saucers?

in sound w/ child around

Saucers! Saucers!

sorcerors!

very intense chshhh

poco accell. 3 Saucers?

fff from sources we know, we know

descentido far sound

(mouthed) whence Cometh the wonder of a moment is

wantle up the red

Door open

fff from sources we know not. Ha,

from sources we

Line

↑

* A flagrant and mocking imitation of the children.

Morn
Clouds

M. PLATFORMS AT THIRD POSITION

8.

Pic
Vln
Bsn

poco retard

clar
flüg
BVm

accellerate

Vn (Adagio)
Ch. Flug (ppp)
tea-ee-eee tea-cha

Maca

hand over eyes looking for remaining children

OPEN Close Open accellerate Retard

Door Shut

S
HA, HA, HA . . .
A
Hahaha... and with

R.S.

PLATFORMS: BEGIN MOVEMENT
BACK TO FIRST POSITION
OVER THESE TWO MEASURES AT
A FAST AS POSSIBLE RATE.

PLATFORMS: INITIATE
MOVEMENT TOWARD
FOURTH POSITION

c. 14"

9.

Perc
Vn
Bsn

Foolish... with foot or

PROP PLAYERS BECOME RAID ON FINAL ATTACK...
Activate with foot stamp.

Clar
Flug
Blw

quasi-rhythmic →
(circle round on bended knee... kindergarten children)

we know we know

quick absorps words only

Continue meaning words... plus action

STOP Action

Tea-ee ee-cha-cha

sources we know not!

Bell

Missouri

tapping toes

Wax drum

Door

S

A

T

R.S.

c. 16"

PLATFORMS AT FOURTH POSITION

BEGIN MOVEMENT TO THIRD POSITION (CREEPING, VERY SLOW)

10.

Pic
Vn
Bsn
Clar
Flüg.
Bkln
Acc.

This page contains six staves of handwritten musical notation. The first three staves (Picc, Vn, Bsn) feature complex rhythmic patterns with many eighth and sixteenth notes, some with grace marks. The second section (Clar, Flüg., Bkln) shows sustained notes and eighth-note patterns. The Acc. (accompaniment) staff is mostly blank.

Clar
Flüg.
Bkln
Acc.

This section continues the musical score from the previous page. It includes four staves: Clarinet, Flute, Bassoon, and Acc. The notation is dense with various note heads and stems.

SAX
Acc.
Tuba
DR.

This final section of the page includes four staves: Saxophone, Accordion, Tuba, and a staff labeled DR. The Accordion part features sustained notes and eighth-note chords. The Tuba part consists of sustained notes with grace marks. The DR. staff is mostly blank.

include Drummer profile

Pic. *utter*
 Vn.
 Bsn.
 Clar.
 Cltg.
 B/Vn.

R#(C#)E^b / *absorb.*
Rotate, *absorb.*
Rotate, *absorb.*
sph on stave

II c and II f remain externally active.

Accell.
utter
 RITARD / REGARD

↑
 PLATFORMS AT
 THIRD POSITION

Handwritten musical score page 12. The score consists of several staves of music with various markings and annotations:

- Top Staff:** Features a wavy line above the staff labeled "a=d". The music includes dynamic markings like "f" and "ff", and performance instructions like "K" and "R".
- Middle Staff:** Shows a complex rhythmic pattern with sixteenth-note heads and a box containing "BECOME RIGID". Below this are boxes labeled "C.4\"", "C.4.15\"", "RIGID", and "RIGID".
- Bottom Staff:** Contains a note with a tempo marking of "♩ = 68" and a handwritten note: "Branchild is unaffected by rigid condition. He interacts with the audience."
- Bottom Left:** A circled "60" and a "♩" symbol.
- Bottom Right:** A large, dark, horizontal bar obscuring some of the music.
- Bottom Left Labels:** "Door" and "TABA mif".

* Rigid or R... immediate assumption of a immobile state.

Pic 1.5"
 R 2.5"
 RICOH
 Vln
 Bsn 3.5"
 =90
 R 7.1
 RICOH
 Clar RICOH RICOH
 Flug RICOH RICOH
 Blv
 Hld.
 Mmm
 DooR
 DRRM
 MER
 PICCOLO
 FOOTSTOMP
 R.S.
 SHOOT Right is Right
 CUE
 SHOOT ON DOWNBEAT

1.5"
 2.5"
 3.5"
 =90
 R 7.1
 RICOH
 Clar RICOH RICOH
 Flug RICOH RICOH
 Blv
 Hld.
 Mmm
 DooR
 DRRM
 MER
 PICCOLO
 FOOTSTOMP
 R.S.
 SHOOT Right is Right
 CUE
 SHOOT ON DOWNBEAT

14.

P

V

B

CURIOSITY

CURIOSITY

CURIOSITY

CURIOSITY

CURIOSITY

C

F

BV

Violent

CURIOSITY IN CONJUNCTION
w/Inst. relation

CH

M

S

A

T

D

P.M. SHOULD EDGE TOWARD
FRONT OF STAGE (5th Position)
DURING "CURIOSITY" SECTION

(page 14-16) "Curiosity" or "C" means that the sequential ordering of events is being disrupted by the inquisitive nature of the performers. (Something odd is happening at the back of the auditorium and it has broken their concentration) Between events, the performer stands...looks to the back of the auditorium...plays a little more...looks again...etc. An audience-performer merger should eventually be accomplished.

156

P

V

B

C

F

Bn

STAND
1000V

STAND
CURIOSITY

STAND
CURIOSITY

STAND
CURIOSITY

STAND
CURIOSITY

STAND
CURIOSITY

CH

M

DOOR

Flux
(H.R.O.)

SAX

Acc

Tuba

DR.

DRUMMER ENTERS AUDIT

GESTURE

D = A

Remaining
Players

Enter Auditorium

P

The sequential ordering of sonic events has been disrupted by the inquisitive nature of the players. Instrumentalists stand... peer curiously to the rear of the auditorium... sit, play again... this is repeated until the notated events are complete or desireable theatri presence is achieved.*

Milnha, bimmers

C

F

Bv

STAND

The D1 event should be prolonged just beyond the amorphous boundaries of "good taste!"

awful wtf

dist = Amp.

M

N

O

P

Q

GESTURE

GESTURE

GUNSHOT (two guns)

REPEAT 40" BEYOND LAST SONIC EVENT ON STAGE

TERMINATING EVENT

pre recorded

* Separation of the established rhythmic ordering in this manner is by necessity mundane. A "desired (theatric) presence" here would have the stage players gradually merging with the audience (thus, in a sense, asking the players to break character) unified by a common preoccupation of interest in the odd spook tank near the back door. A required sensitivity to the audience's reaction should adequately dismiss stage directed attention and therefore enhance the upcoming sonic entry.

P
V
B
C
F
Bv
CA
Marm

S
A
T
DR.

(DRUMMER SLOWLY)
Reholster guns
draws sticks like gun
RIM SHOTS
ONE TWO THREE FOUR
HORN

PLATFORMS: EDGE
BACK FROM STAGE

The D7 event (stimulated by the Drummer's gesture) should acquire a monotonous regularity that (after the strangeness of its theatrical elements becomes acceptable) it should eventually "tilt" the audience's cordial acceptance. This overload point must vigorously be sought, and measured by the Drummer who has the power to terminate the section. The terminating gun shots will act as a sonic boarderline, juxtaposing a theatrical section emphasizing the effect of quiescence upon the prepared mind, along with absurd theatrics of the Polka Band. Once the sound has stopped, from behind their instruments, will appear four grinning, staring people who will slowly direct their gazes at a near-by member of the audience. Again, a general discomfort is to be achieved before the Drummer will terminate the section.

PLATFORM: INITIATE
MOVEMENT TO 6th Position

18.



pizz.

arco

sempre

pro rata

Handwritten musical score for 24 staves. The music continues from the previous system. Measure 25 begins with a forte dynamic (ff) followed by eighth-note pairs. Measures 26-27 show sixteenth-note patterns. Measures 28-29 continue with sixteenth-note patterns. Measures 30-31 conclude the section with sixteenth-note patterns.

accelerando

Handwritten musical score for 24 staves. The music continues from the previous systems. Measure 32 begins with a forte dynamic (ff) followed by eighth-note pairs. Measures 33-34 show sixteenth-note patterns. Measures 35-36 continue with sixteenth-note patterns. Measures 37-38 conclude the section with sixteenth-note patterns.

Molto poco rit. 19.

P

V

B

C

F

Bv

CA

M

S

A

T

DR

accell.

sempre

ca-CHA - cha

accell.

Retardando

Solito bister

Mark Foster ms #57 (24 stave)

20.

slight rate increase... fad pulse

INDIVIDUAL

fluxuate between largo and presto at random

Cft

M

retard

Pic. $\text{D} \frac{5}{4}$

Vn. $\text{G} \frac{5}{4}$

Bsn. $\text{G} \frac{5}{4}$

Clar. $\text{G} \frac{5}{4}$

Flug. $\text{G} \frac{5}{4}$

BVn. $\text{G} \frac{5}{4}$

w/DANCER Rigid

w/DANCER Rigid

Nico

SAX. $\text{G} \frac{5}{4}$

Acc. $\text{G} \frac{5}{4}$

Tuba. $\text{G} \frac{5}{4}$

legato

22.

Flux

P

V

B

C

F

Vn

CH

M

S

A

I

D

↑ Subito Sound

check definition ↑

PLATFORMS TO
THIRD POSITION

Foot pulse → cross.

Suddenly Active

ONE TWO
loud

ONE TWO

shout "fight"

vigilante

STOMP FOOT IN THE DIRECTION OF POLKA (II)

TEA-CHA CHA CHA CHA

quick absorption. — Subito Sound

slight retard

RIGHT

E

T.

Mark Foster ms #57 (24 stave)

P

V

B

C

F

BVn

CH

M

bobo

TEA-CHA CHA TEA-CHA CHA... CHA...

SAX

fee.

uba

poco accelerando

(r.s.)

24.

P (foot cresc.)

V

B

C

F

Bv

ch

M

S

A

T

D

(foot cresc.)

absorb →

(foot cresc.)

Sub inversion → absorb → Sub inversion → absorb →

children must listen for 8th on wood pattern from Vn-BVn and coordinate a rowing tendency with each occurrence

Marm suddenly becomes Torpid...as though drawn by another force...her bell creeps to an upright position overhead.

Rigid w/sound Action Rigid w/sound Adren BRIEF Take Prop Positions

(1.3) (no accent) (1.3) (1.3)

Except for finger...Accordion player should also remain rigid.

2 "(inca)" R.S.

P

V

B

C

F

BV

CH

M

S

A

I

D

(foot cresc)

absorb →

dist-amp

Sub inversion — absorb → inversion → absorb / ill. — absorb MU. — MU. — absorb.

TEA-CHA

TEA-CHA

TEA-CHA

cont. action

Sudden Activation

Activate

R.S.

P.S.

accelerate

retard

P

V

B

C

F

BV

CH

M

(foot cresc.)

PP

3:2 = 3:1

After each event foot pulse emerges...gradually crescendo into next event.

invert absorption upon wood 8th appearance in the part.

Sudden PULSE (T) IS DEST- RUCTIVE TO DEVELOP. GIVING CONTROL

Tea-cha

Marm has lost control over her children.
She is obviously disturbed about this and
begin expressing her displeasure with a sim-
ultaneously Bell ring and foot stomp. This
gesture initiate the notated response

from the Polka band.*

S

A

T

D

Subito R.F. Rigid w/sound

Rigid (minus sound)

(natural decay)

Ricord

RIGID

Rigid

L.S.

R.S.

*The Marm appears now to be in command of the Polka-band. (and must listen carefully and use good theatric judgement)... but the subsequent results of her expression must remain outwardly aloof to her.

P

V

B

C

F

BV

CH

M

S

A

I

DR.

(float cresc.)

float cresc.)

very loud

TEA-CHA

Brief action

Rigid

Rw/snd

Rw/snd

Rw/snd

Rw/snd

Rigid

R

Same as S-A minus activation

Sig. lines

28.

[cue MARM] *poco retard*

(Foot cresc.) *cue DRUMMER* Fast out of sync! (Foot cresc.) 8ve ↑

P V B C F BV CH M

slur

rum

TEA-CHA TEA-CHA TEA-CHA

MARM is work developing a RAGING Temper

RIGID RIGID RIGID RIGID RIGID

R/W/sound

PLATFORMS TO second position

Mark Foster ms #57 (24 stave)

Absorb. (no sound)

P (float cresc.)

V (float cresc.)

B (float cresc.)

C (float cresc.)

F (float cresc.)

CH TEA-CHA

M Marm stalks about like a framing + angry ape.

ANGRILY SHOUTED

WRONG IS WRONG

S - RIGID -

do not absorb →

T - RIGID -

D - RIGID -

(Put Sticks away)

GESTURE

HOLD RESTURE THRU-EVENT

I nmed. absorption

DRUMMER SHOOTS HIMSELF DRAPES OVER object eyes open

PLATFORMS HOLD AT SECOND POSITION

DDP CH.2 ON

This handwritten musical score page 29 contains multiple staves for various instruments: Piccolo (P), Violin (V), Bassoon (B), Clarinet (C), Flute (F), Cello (CH), Marimba (M), Snare Drum (S), Bass Drum (BD), Accordion (A), Timpani (T), and Double Bass (D). The score includes dynamic markings like 'float cresc.', 'sub. fast as possible', and 'absorb (on wood)'. Stage directions are provided for actors, such as 'Marm stalks about like a framing + angry ape.', 'ANGRILY SHOUTED', 'WRONG IS WRONG', and 'DRUMMER SHOOTS HIMSELF DRAPES OVER object eyes open'. Performance techniques like 'Put Sticks away' and 'GESTURE' are also indicated. The score concludes with instructions for 'PLATFORMS HOLD AT SECOND POSITION'.

absorb.
Line

no visible foot pulse

Peak EXTERNAL

(Foot pulse appears w/ext. 8th beats) INTERNAL

no visible foot pulse

voice
foot
rhythms

Marm-Mime movement about a suspended bell... children nimbly follow

TAPE

This page contains a handwritten musical score for multiple instruments. At the top left, there is a vertical line labeled 'absorb.' and 'Line'. The first section of the score includes three staves: the top staff has a treble clef and a 'no visible foot pulse' instruction; the middle staff has a bass clef and a 'Peak EXTERNAL' instruction; the bottom staff has a bass clef and a '(Foot pulse appears w/ext. 8th beats) INTERNAL' instruction. The second section features a treble clef staff with complex rhythmic patterns and a bass clef staff below it. The third section includes a 'voice' staff and a 'foot rhythms' staff. A note in this section says 'Marm-Mime movement about a suspended bell... children nimbly follow' with a small drawing of a person. The bottom of the page has a 'TAPE' label and a thick black horizontal bar.

Handwritten musical score page 31, featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music includes various rhythmic patterns, dynamic markings like 'cresc.', 'decr.', and 'absorb', and performance instructions such as 'distant action' and 'bebibi:'. The score concludes with a thick black bar at the bottom.

LOOP BACK TO THIS MEASURE (see below)

32. absorb enclosed areas
(INGER but do not sound)

LOOP BACK TO THIS POINT IF TIME IS INSUFFICIENT FOR TAPE COORDINATION

MARIM

PLATFORMS:
INITIATE RANDOM
MOTION ABOUT
STAGE AT HIGH RATE
(45")

Down to all ->

34.
 ♩ = 120 ♩ = 85
 ff f
 FAST AS POSS.
 extend over ENTIRE MEASURE
 extend over...
 ♩ = 120 TAP FOOT LOUDER (Repeat until meas. is over)
 ♩ = 85 (repeat...)
 45"

EROUCHTO (The Drummer) WILL CUE BEGINNING OF EACH MEASURE

Soprano (S)
 Alto (A)
 Tenor (T)
 Bass (BASS)
 (INTO MEGAPHONE)
 I LIKE — TO POLKA
 LAH TAH DEE DAH MY SWEET TAFT
 HOAX TO FAM FOR ME OH
 CUE IS NEEDED
 CUE
 CUE END
 PLATFORMS:
 INITIATE
 MOVEMENT TO
 POSITION IV
 (SWITCH POSITION
 WITHIN FORM)

Pic
Vn
DSN

(Foot cresc.)
(Foot cresc.)
(Foot cresc.)

clar.
flug.
BVA
child.

HEY TEA-CHA-HEY, TEA-CHA HEY TEA-CHA-HEY
Scattered participation at first... quasi rhythmic.... modulating to high pitched frenetic, rhythmic, tutti part!

Retard

Subito presto

fat, fat, fat, fat, fat, fat
TEE DAH-HEY, TEE-DAH-HEY, TEE-DAH-HEY, TEE-DAH-HEY
HEY
HEY
HEY

Hysteria Flux 36.

disperse at random through-out "H. FLUX"

The absorption and disappearance of the quarter note pulse

mp

Foot pulse

$\text{= } 125$

out of sync... slower

PEAK (external volume and hysterical level is notated here)

chash, chash, etc. - absorb

To 1st voice maturation

(approximately 10" after Hysteria has peaked... due to Clar and Flug)

Disperse events at random throughout Flux... events may be shifted. Sequence should remain.

a little slower

Absorption of rhythmic "HEY" (continue mouthing word). bowing gestures in variation. HEY! HEY! (sound)

(pages 36, 37, 38) These three pages contain three fluxes during which a hysterical peak is achieved at three levels of maturity (pre-puberty, puberty, and post-puberty). Once this peak is achieved, in the first two fluxes, the Marm will give a subtle cue to the Clarinet and Flugelhorn who will serve as the cue for the tutti incursion. This terminating, initially synchronized event, is the moment of transfer for the children... modulating from one maturity level (timbrally speaking) to the next. The final flux, has been measured, and should be the shortest of all. The final tutti incursion will initiate a collage of planar activity with fluctuating degrees of independence.

PLATFORMS:
AT POSITION FOUR.
IN THIS FORMATION,
DRIFT ACROSS STAGE.
EACH OF THE SONIC
BURST (LIKE THE ONE
GIVEN ABOVE) SHOULD
"PUSH" THE PLATFORMS.

flux

Wing wing willie

TEA-CHA HEY TEA-CHA.

Recovery is not immediate... again, at first it's scattered and quasi-rhythmic. The major difference in this flux is the quality of the voices which has matured to early puberty.

chish, chish, etc

matured to late puberty - teens

again - scattered recovery

CUE

a little flower

Diffuse -> stump

HEY - HEY

stump

HEY - HEY

Stand upright!
Suddenly!

"PUSH!"

Pic
Tuba
Violin
Bvn
Clar
Flas.
8AX.
Bas
Child.
Harm

(giggling)

CHD: individual reconditioning of new maturity... muscle memory. body inspection... assigned gestures.

MACM: Her children have vanished... she begins looking for them calling periodically with her bell. Her search is fruitless... her rings become more frequent and frantic.

Accordion moves up ramp to solidified drummer... he believes the singing is coming from the drummer... listens intently and attempts to acc. him.

DR. DRUMMER SOLIDIFIES AGAPE

HEY

I — ee ee

keye — ee ee

Tight + Senza Vib.

Loose + Lasse Vib.

HEAD TENSION NOTATED

F.R.D. →

"CREEPING"

The Children must collect and develope sound from the prepared aural environment. (eg. Vowel sounds from the Magician coupled with the strength of their new maturity will give air to long operatic bursts with gestures.) When laughter is gathered it should be directed as ridicule towards the Marm who is searching for the lost (she is unaware of their presence) children. Synchronization is added to the ad lib. laughter at the notated Clarinet entry.

The School Marm is functioning on a plain that does not include the children. Therefore, she is unaware of there presence. As she searches, she occasionally sounds a senza vibrato bell ring in an effort to call them.

Pic
Tuba
Vn
BVn
Flute
Flug

Ad lib. Flux
Random dispersion of pitch timbres
Sust
Ad lib Flux
Flux
Repetitive flux-absorb 2nd or 3rd time... continue external attack

Children must prepare to realign. The Marm will assume control on the final measure of page 41.

Kah my sweet-theart I like to pal ka
Justas sweet-heart

CUE

accelerate

Kah my sweet-theart I like to pal ka
Justas sweet-heart

41.

Piccolo

Tuba

Violin

BVn

SAX

BSN

Clar.

Flüg.

CH

M

Accellerate

(foot pulse)

1 min

Accelerate

Accell.

3 meas. Max

beginning

HA, HA, HA, HA, ...

TEA CHA

This (TEA CHA) event terminates
the Marm's search for her
students...as well as the their
independence and ridicule of
her. She is to assume full
control within three measures.

(laughter suddenly)
nois

Marm assumes
militant control

A

Accellerate

accell.

accell.

Mae

Tym

Full maturity

I like to polka-ha HA HA Just as I am my sweet ha HA HA HA Just as TA-A-A

L.R.D —> H.R.D —> L.R.D —> H.R.D —> L.R.D —> H.R.D

*Accelleration RATE → = | 3 ! ! ! |

PLATFORMS: MOVE INTO SIXTH POSITION

Cool over
Accelerate

42.

Pic
Tuba
Violin
B.Vn
SAX
Bsn
Clar.
Flug.
CH.
M.
N.

gloss to sun-knit
Very fast... retard
(through bell off stage on)
final beat.

tea-cha
tea-cha
tea-cha
(Follow Maren)
(Frightened... operatic gloss.)
Bell events
DRUMMER... prepare to take
bell from Acc's pocket.

Accelerate

Mo
A
Mag.
Tymp.

Just as I A-A-my swee-de-eet-ha ha-ha-ha i-ce-e-a ha-ha-ha-to po-ho-ho-ha ka-ha-ha-ha just as my swee-ee swee-ee ee-ee ee-ee heart
poco a poco crese.

* The deep and contagious laughter developed by the Magician now must become a staccato nasal sound with the final glissando resembling a vocal helium affect.

↑
PLATFORMS! AT
POSITION SIX
INITIATE MOVEMENT
TO 4th Position,

Flux "A"

43.
visual reference

Flux "B"

Flux "C"

Pic.

Tuba

Vn Dots interrupt 8th pattern
on wood

etc

for event.

pmz

BVn

SAX

BSN

CLAR.

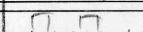
SAX

Acc.

Tym.

Child.
&
Marm

Rowed



(pages 42-44) Prior to this section, the Drummer has been rigidly postured (with mouth agape) at the top of Prop III. On the downbeat of the seventh measure he will suddenly activate blitzing towards the rear of the auditorium ringing frantically a bell he has, inconspicuously taken from the Accordion. The Marm will toss her bell off stage on the final ring of measure six. The quickness of the action will enhance the impressions of a magical exchange. The Drummer flees into the auditorium as though he has stolen the bell. It soon becomes evident that he is not being pursued, and worse yet, getting no attention from the stage players. This causes him to slow down, a decrease in the intensity of bell rings. Fluxes A thru D, their progression, revolve about the accomplishment of specific actions by the Drummer. From the moment the Drummer leaves his rigid stance, to the moment his penetration back into the auditorium (at which time, he becomes sexually aware of the eighth prancing Schoolmarm) is complete outline Flux A. His much slower retreat back to the stationary prop (III) are the actions encompassing Flux B. Once the Drummer has reached the prop the density and intensity of his bell ring again becomes greater, but an abysmal chasm separates him from his delight. Eventually, the temptation and anxiety is too great, and he leaps from the prop to the stage...this action terminates Flux C and initiates Flux D. During the final Flux (D) the Drummer moves in for the kill. The rings are not as frequent as in the previous Flux (C) but each attack is placed for ultimate effect. As the Drummer circles the Marm, his seduction becomes too great and she breaks totally from the rigid eighth pattern. At this time the Drummer extends a gesture asking the defeated Marm to dance. The merger cues the Polka band and their stage-wide dance.

The given notation signals only the timbral quality (set in a spatially suggestive ordering) of events to take place during each flux. The dual relation set up musically on pages 40-42 now must develop an ad.lib. dialogue which implies a developing sexual dialogue whose base is linked closer to primordial impulse rather than the contemporary game.

The Piccolo-Tuba and Bassoon-Soprano Sax are coupled. Coupled also are the Clarinet-Flugelhorn and Violin-Bass Violin. The Clarinet and Flugelhorn are positioned conveniently to watch the developments between the Marm and the Drummer...their dialogue is directly expressive of their interaction (with the Flugelhorn representing the more explicit actions of the Drummer and the Clarinet representing the less obvious internal reactions of the Marm). The Violin-Bass Violin will move into Flux A beating pompously on wood, the accompanying eighth rhythm. Nevertheless, they too must develop a similar communique that, like the Dancers, breaks from the even eighth pattern in an ever increasing density until, of course in the final Flux (D), it is no longer evident.

DR.

3
To L.R.D.

TURN

PROP III

L.U.

Into auditorium

4th Position - creep into 2nd position as intensity increases.

The Accordion has no reason to expand outside his own convenient set-up. Like the others, he too develops a dialogue directed by the actions of the Drummer, but unlike the others, the communication takes place between the two halves of his instrument.

The "individual associations" between individual dancers (children) and players (instrumentalists) is strongest in this section. A sonic event by the Piccolo will stimulate a gesture related (in this case walking, waving, and smile as a beauty queen) break from the rowed eighth pattern. Therefore, as the amount of sonic events grow between the Piccolo and Tuba, less and less will be seen of the initially dominant eighth pattern in the associated (child) dancer. Flux D will contain the final breakdown of the Marm, a congestion of gestures by the children, all of which is set in a wailing milieu of sexual expression.

Flux "C"

Flux "D"

44.

Pic

Tuba

Vn

BVn

SAX

BSN

Clar.

Flag

perc.

Tym

child

Marm

DR.

LEAD

Platfroms
creep back to back

Platforms at 2nd.

↑ PLATFOR~~M~~ ONE TO THIRD POSITION

↑ PLATEFORMS: BREAK QUICKLY TO 4th Position

Square dance

Clapping retreat... "make room for Dance"

DANCE PROPOSAL [CUE] Drummer and Marm on stage wide polka.

(pages 44-46) The Children must move backwards (square dance style) and make room for the stage-wide dance between the Marm and Drummer. As the Polka begins to deteriorate the Marm will begin to show her dislike of the Drummer's extreme, extroverted movements culminating in a total-break. The Drummer pleads with her briefly (unsuccessfully) and then resorts to his ultimate enticement... two shining spoons. The Marm cannot resist his play and the solo exchange section is cued (by Drummer).

Handwritten musical score page 45. The score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music is written in common time. The notation includes various note heads, stems, and rests, with some markings like 'trill' and 'the'. The right side of the page has some handwritten text and numbers.

Continuation of the handwritten musical score from page 45. The three staves (treble, bass, bass) show a continuation of the musical patterns established earlier.

Ct.

Marm.

Dr.

As the music unravels... likewise the patience of the marm. The

Turn Toward audience

Continuation of the handwritten musical score. The three staves (treble, bass, bass) show a continuation of the musical patterns established earlier.

Tym.

L.V. sempre

very loud

H.A.D.

Movement

Continuation of the handwritten musical score. The three staves (treble, bass, bass) show a continuation of the musical patterns established earlier, with specific dynamics and performance instructions indicated.

46.

Musical

Pic
Vcl
Bsn
Clar
Flug
B.Vn

for expansion
time repeat 5 times.

Clar
Flug
B.Vn

sub. retard.
dd ragged

Harm

Dr. (silent movie action)
(groove)

Drummers pleads forgiveness...the dance is hopeless. But... alas...the Drummer pulls from his pocket a pair of silvery spoons

Harm
Dr.
(silent movie action)
(groove)

AD. L.b. with block texture.... work in quasi-syne. with + gmpani.

PLATFORM # ONE AT 3rd Position

Tym

ad lib. in quasi synchronization with Acc.

STOP

(lower M2 64 measures)

47.

slight accel.

47. *slight accel.*

p
arco

sub fff / mp
as fast as possible

accō
accō pme accō

mp

pme

accō
accō pme accō

accō
accō acco

accō acco

accō acco

DR.
(grouch)
SPOON Ad. 1.b. SPOON solo

pp
pp
pp
pp

↑
PLATFORMS: BEGIN MOVEMENT TO
NEW POSITIONS

PLAT. I TO 5th

PLAT. II TO 4th.

(pages 47-49) This section features a "vaudevillian" interchange between the "spooning" talents of the Drummer and the "toe tapping" Schoolmarm. The rhythms are ad. lib.'d...but the sudden switch (last measure of 47) must be very abrupt (as though different takes, in different keys were spliced awkwardly together with the latter out of sync). Until the second measure of page 49, feelings of great joy and contentment should be purveyed. The sudden polarization of views in this measure will have a stunning affect on the Children stimulating the immediate and intense (the duration of this event will match the length of the black-out) "chsh" event. Once the lights return, the Piccolo will speak after a two second pause.

P

V

B

HA, HA, HA, HA, HA...
(High Pitched)

CH

M

D

SPOON-TAP DUET

spoon ad.lib.

S

A

A

T

change to melodic text

(pages 49-55) Immediately following the high band "chsh" event and accompanying "black-out," the Children will split from the merger with the Prop personnel, established in the last two sections, and enter a catatonic rigidity exhibiting involuntary, infrequent, muscle spasms with an occurrence rate proportionate to random densities notated for the Typani. (The Children's "chsh" events are determined by the density, and existence, of non-vibrato Typani pulses...their cyclical trunk movement is stimulated by the density, and existence, of a vibrating Typani pulse, and their modulation from random "chsh" events to the rhythmically synchronized "chong" events are determined by the occurrence of a regular pulse in the Typani part. Both vocal events must be performed without lip movement. The "chsh" events must scan at random the entire noise band. The response to the non-vibrato Typani beats must be split between the short vocal bursts and sudden spurts of muscle movement.)

The first of two word Fluxes is on page 51. Given are phrases and actions to be ad. lib.'d until the termination cue is given by the Clarinet. (The sacharine, cheery Clarinet and the mild/mordant Bassoon are carrying on a kind of "telephone" dialogue. During the "black-out" the Accordion will cross the pit and establish himself near these two. His music should be reminiscent of the melodramatic harmony which accompanies soap operas...modulating to a polka tune and rhythm whenever their response becomes rhythmic and complete inane...ahuh, ahuh, oh yes, really, for sure...etc.) The Clarinet phrase must rest blatantly, vacuously, next to a perpendicular wall of words, emotions and gestures...the phrase "Bob has Mary pregnant again" must be dry, matter of fact, without expression.

Overlaying the entire section is the absence of eye-contact between speakers. (If the Clarinet cue, halting the first word flux, is impossible, an off-stage cue may be necessary.) This means that players with related dialogue are to address each other at angles perceived by the audience to be wholly absurd.

On pages 53 and 54, the dialogue again becomes dense and improvisatory. (The word "system," spoken by the Piccolo, will stimulate the "Piston System" response from the Violin and Bass Violin. These words should be accompanied by an alternating up and down motion. Once this is complete... they may begin tuning their instruments.) Flux or Flux material simply means to move to page 55 for extended events.

2.5-3.0
Black-out Lights

"No, No, No... of this I am positive!
To be wrong is to be in fraction
with justice, law, morality, thus remaining beyond
the boundaries of established order."

WRONG is (cont)

Pic
Vn
Bsn
Clar
Flug
Bvln
child.

(FIGHT, ANONYMOUS NATURE... Lips firmly pursed in Mona Lisa Smile.)

(Forever Saccharine)
and cheery

Bass Violin will function as
a supportive role to the
members of the violin. To
a lesser degree the Piccolo.

yesss, yesss

H.R.D. → L.R.O. → quasi-rhythmic
(no lip movement on cheng)

Accordion must cross
platform during "black-out"

SAX
Acc.
Tuba

(very loud..) Bull shit! This is not da
college campus. I am da Law around here,
and da law is da law and what's right is right

CHILDREN... they must cooperate
in audio accordance w/ tympani.
when he assumes vibrating
3:2 rhythm (following a burst of
H.R.D. chash events) their bodies
must scarcely move w/ feet attached
to the floor. Catatonic "involuntary"
muscle spasms should accompany
chash events.

(The Tuba will, at first, function as
the supportive dupe of the SAX.)

The Marm and Drummer will participate, off to the side, in a relationship based on feigned mating,
and courting gestures. Similar to the Prop performers, eye and body contact will never be made.
(Also, their actions should halt briefly following the Clarinet cue, on page 51.)

PLATFORMS

AT POSITIONS:

Tymp.
Tympani

L.R.D. → quasi-rhythmic

(↑ senza vibrato → tense head ... to ... loose head → laisse vibrato)

Sir... Sir...
Your attention...
Sir,
(Can you
believe)
this.

Pic. *WRONG*

Vn. *WRONG is WRONG*

BVu. *is WRONG*

Clar. (slight) Tell *ARE You THERE?*

Acc. move

Bsn. Ahuh? Ahuh?

Flüg. (Shouting) Listen Jack... and Bimbo...

SAX. You don't know Jack.
Do know do know...

Tuba. and what's right is right

DAT IS CORRECT

Richtig

(foul, hacking, covered laughter)

CH. L.R.D chong....

HRD → LRD → quasi-rhythmic

Tym. L.R.D HRD → L.R.D → quasi-rhythmic
L.R.D →

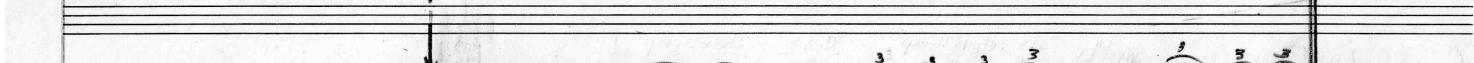
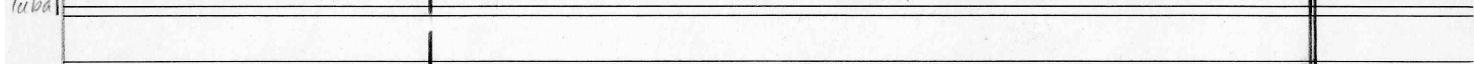
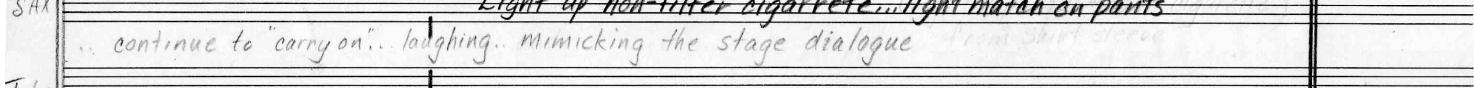
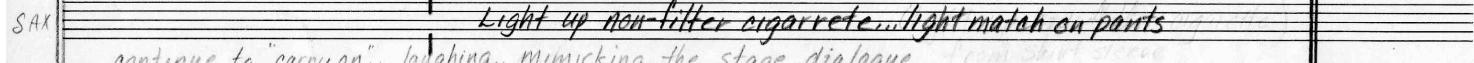
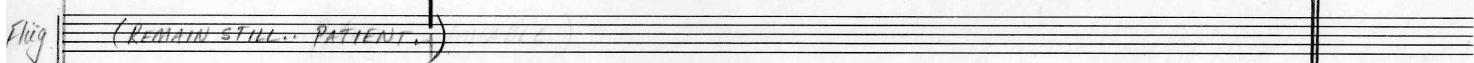
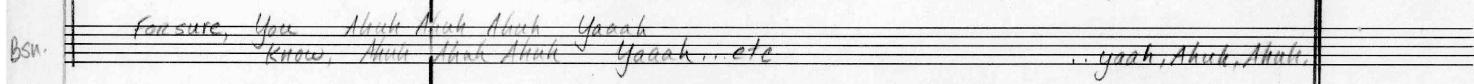
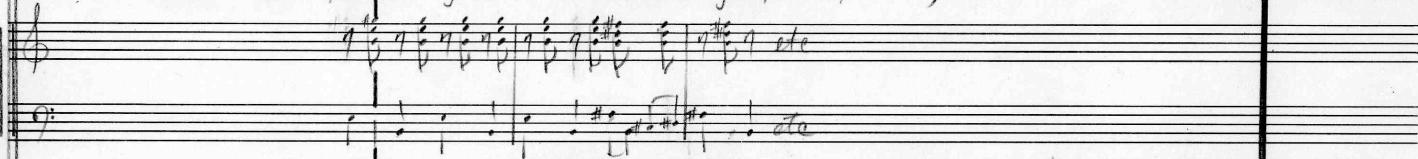
Flux... c.15" 51.

Pic Sir.... That lacking appropriateness or suitability is simply wrong....
 Vu Have you any specifics? sources? Be specific.
 BVn (sophic sincerity) something concrete... (admittedly)
 Clar. Yaaah, Ahuh Ahuh Yaaah
 Acc. Ahuh Ahuh Ahuh etc
 Bsn. Farsure, You know, Ahuh Ahuh Ahuh Yaaah.. etc
 Flug. (REMAIN STILL.. PATIENT..)
 SAX Light up non-filter cigarette... light match on pants
 Tuba
 CH chong...
 TM

Sir... your postulate is contrary to fact and will never function properly... Sir.. If you intend to go where are your sources... Be specific... To the point. Clarity, be articulate yourself. be succinct
 (cheeky) Yes, your sources sir, be specific. "yes, yes, to the point, specific
 Something we can touch... precise... yes, be clear and precise (Ad lib. by re-emphasizing parentheses)
 some we can predict separable with gessss

cue

(develop into rhythmic small talk exchange w/ accompaniment) Bob has Mary



Pic
Vn
BVn

(covered interchange)... cresc. to RACE → I REJECT
 Primitive, vulgar,
 Tools, putrid, stupid, foul,
 baseless....
 Vn. + BVn are visually soured by the crude expression of THE ACRIMONIOUS
 the SAK and Tuba players

Clar. Pregnant again. Yes.. Bob's choice. Ahuh etc
 you know, you know etc
 ↓ ↑ | ↑ |
 Acc. #
 ↓ | | |
 Bsn Pacific? Ahuh, Ahuh I know etc
 Ahuh
 ↓ | | |
 Flug.
 SAX HEY JACK... HEY, AFGHAN! Dat is pacifically
 you want something (RAISE MIDDLE) your ass... (convulsive laughter)
 pacific... FINGER hacking cig. Smoke... red in the face.
 Tuba (supportive laughter
 very loud, raucous)

CH

Tm LRD

Again... patiently pleading Sir... Sir... Cause and Effect!
 What of reasoning logic. Mr. RUSSELL puts
 (Absorb, continue to mouth) to rest off recently the quams
 of THESE BOWLING ALLEY PIN UPS. (If take little conjecture to
 conclude quite in propriety (sound) Black and white
 (sound) That BRIDGE is Simply BRIDGE Black and white (up + down)
 which is to say. "Yes Virginia... there is a transcendental motion)
 realm. So what. What of it.. what does it have for the System System
 common man? common man

Pic. Vn Bv

Something about a scar. yes
 the star... you know, for sake, of course, the scar, you know, yeah, HE wants a good
 time but didn't have it done!

Clar. Acc. Bsn

The scar? oh, the Ahuh, yeah the scare, oh
 scar, ahuh, yes, Ahuh, Ahuh (etc) the scar, Ahuh, for
 Ahuh, ahuh, I know (etc) sure, yes, yes, of course (etc) Ahuh.. (etc)

Clar. SAX Tuba

Tuba... sudden character mutation... no longer an obsequious dupe for the sax. Flux Material

Ch. Tm

→ MRO

Sub-HRD LRD quasi Rhyth.

* The enclosed area is (as are all spatial directives in this piece) an illustration of the DENSITY AND TEXTURAL FLUXIONS DESIRED thru the remaining section. The Tympani is essentially in control... he will initiate & quasi-rhythmic incursions.

P
V
Bv
C
A
B
F
S
T
CH
1m

"But Sir... your sources? Upon whom do you rely?... Flux"

piston, RICID *Tune instrument for about 12". Begin playing Flux*

system RICID

MEN (sigh) yes, really (sigh)

Accordion continues
interpret...melodramatically (soap opera) the exchanges between theclar. & Bsn.

yes, thuh, Men (sigh) *bassoon usually stands... Flux*
a new nature emerges in flux

Flügelhorn stands... carefully puts instrument down... adorns a plastic grin... and begins speaking loud... & clear.

Flux

Flux material

(as noted on previous page)

(as noted on previous page)

Covering the Flux Materials (page 55) is a grid of treatments. Suggestions for rehearsal technique will also function as an explanation.

- Because the players enter the Flux Materials at different times, it is necessary to read through the material, and have each participant mark his score when the last person (probably the Piccolo) has entered the Flux.
- From the point just determined, have players read through materials and record the time it takes to complete the longest individual section. (After the time has been set, some players will have to reread materials to span the established period.)
- Divide the established time by four and have players mark materials proportionately.
- Refer to the absorption grid which gives the density of words, or notes (or phrases) to be randomly internalized without affecting theatrical elements (lip movement will continue).

(Given on page 56, are gestures, whose appearance is proportionate to the external disappearance of sound.)

It may be necessary for the performers to underline absorbed materials relative to the given densities. Though, on paper, the parameters of each progressive section is clearly defined, a more diffuse and intertwining succession should be sought.

- Before a proportioned addition of gestures is rehearsed, and accomplished, it is advisable to achieve an effective absorption modulation. (Except for the Bass Violin, all other parts must be memorized.) The duration of this event should not be cast in concrete...the ultimate duration is controlled by the lighting personnel.

TP FLUX - TREATMENT

56.

30" (approx)

Absorption Flux duration: 6"

	L.R.D. WORD Absorp.	M.R.D. WORD Absorp.	H.R.D. WORD Absorp.	Total absorb GESTURES	30" (approx) (possibly longer?)	Absorb external action
PIC				WALKING WAVING PLASTIC CRIN		
VII	L.R.D. NOTE Absorption	H.R.D. NOTE Absorption		ADDENDAE BOWINELL		
BVn	L.R.D. NOTE Absorption	H.R.D. NOTE Absorp.		Ascribe practice... ...		
CLAR				Cheery... pompoms		
ACC.	L.R.D. NOTE Absorp.	H.R.D. NOTE Absorp.		Amorphous... "façade" facade Quiescent Subtle smile flair of hatred.		
Bsn				Hip... peace sign... Nixon style. Touch guy "fist" "fingers"		
Flüg.						
SAX						
Tuba				Athletic... reflexe rolls ...your own" safe clipping... "400"		
Marm	PLATFORM II SHOULD		Ferign cultural mating gestures.		DRUMMER MUST LEAVE STAGE AND RETURN (via external route) TO THE REAR CUBICLE Leave one pistol lying on stage	
Dr.	DRIFT INTO ITS 6 th POSITION DURING FLUX. (very very slowly)					
Ch.	L.R.D. WORD Absorp.	H.R.D. WORD absorp.	Total absorb	Continue Action... "...tp move ment."	PLATFORMS: MOVE TO SECOND POSITION IN DARKNESS	

(page 56) A thirty to sixty second black-out will terminate all sonic and theatric action. The total "black-out," its duration, will be determined by the (platform located still lowered) mature Magician. Once his vocal event (it moves quickly from a "dry" to "wet" reverberation) has subsided, the same lighting used prior to the "black-out" will return. The position held at the moment just prior to darkness, must be resumed during the Magician's spoken event. The returned lights will stimulate a two to three second envelope of externalized (flux material) sound with an immediate resumption of action that will be absorbed in an envelope lasting five seconds. Absorption of externally visual movement will result in a rigid, motionless stance.

During the "black-out," the Drummer will leave the stage and move, via an external route, to the rear cube. Before leaving he must give the Marm one of his six-shooters. When the lights return, the Marm will pick up the six-shooter, and place it in the belt of her skirt.

	L.R.D. Vibrato subtraction	H.R.D. Vibrato subtract.	SENZA VIB. F.R.D.	Mature voice... (accent second syllable)	Rollo... ho... ho... ho... ho... ho... MIX TO ALL SPEAKERS
Magic	PLATFORMS ARE STILL IN THIRD POSITION BUT SHOULD MOVE A LITTLE CLOSER		Blackout... total darkness		Lights
	TO FRONT OF STAGE				

Pic
Vn
Bla
Clar
Acc
bsn
Flug.
SAX
Tuba
D.
Ch.

(page 57) It is an though the Marm has awakened from a nights ravaging and finds herself alone. Therefore, there are no signs of embarrassment as she tidies her dishevel hair...and clothing. Once she completes her grooming, she pulls the six-shooter from her belt, and shoots in the direction where the duck will drop. The duck prop drops and bounces in suspension in its wing, a scroll. After a moments pause, she boldly, with extravagent and mocking gesture begins haranguing its contents to the statuless figures about her. The Marm is unable to speak the entire word "sphere." The word attacks her...she stammers involuntarily with the opening syllables ("sph...sph,ph...sph...") once it triggers a second envelope of sound (absorbed at random within three to six seconds) manipulation) ...it initiates tapes x_1 and t_1 (with collaborative door manipulation).

Once all sonic and physical action comes to rest... the Marm will regain (totally) her compose and then stroll back to the position she held just prior to the withdrawal of the six-shooter, from be at a rate reminiscent of silent movies.

(page 58) Marm will repeat all actions from the point prior to drawing the six-shooter with the following alterations. The actions will be performed at a "silent movie" rate...the gun will not speak when fired...the Marm will retrieve the scroll she dropped (as a result of attempting to speak the word "sphere"...she will mouth the words but not sound them). The word "sphere" will have the same impact at a faster, higher rate...the stage performers will abbreviate their reaction envelope (in time) by speaking or playing at a higher frequency, and by performing their gestures faster. The taped sound will not completely attenuate this time...the Marm's compose will not return.

2'11
-- Flux,... duration ...approx. 10"
GESTURES... WORDS
(Absorb words... then action) ... after action absorb... take seats

ACCEDE - BOW - CLODENCE BOW
(Absorb sound... then action)

Music
(Same)

GESTURES... WORDS
(Same)

Music ... GESTURE
(Same)

GESTURE... WORDS
(Same)

GESTURES... WORDS
(Same)

GESTURES... WORDS
(Same)

GESTURES... WORDS
(Same)

GESTURES... WORDS
(Same)

IP Flux will function
as the material source
for the following flux's

absorb sound... then action

common music... obtain my land

(Refer to page 1L. for instructions.)

"WHENCE COMETH THE WONDER OF A MOMENT?
FROM SOURCES WE KNEW NOT? BUT WE
DO KNOW THAT FROM OBSCURITY... FROM
THIS HIGHER ORPHEUS COME MEASURES OF SPH. SPH. SPH."

The Marm is unable to pronounce the word
("SPHERE"... this causes her to become
mysterically rigid. ○○

Duck (withdrawn after scroll)
DROPS

(STROBE
AFFECT)

2-3"

senza vib.
Lasse vib.

HRD PULSES → to M.R.D → L.R.D → SILENCE

TARE

Pic	C E S T U R E S W O R D S (absorb words... then action)	
Vn	cadence... bow... cadence. (TRANSPOSE UP A 4 th)	
BVn	Music... (Transpose up a 4 th)	
CLAR	same	
ACC.	same	
BSN	same	
Flug	same	
SAX	same	
Tuba	same	
DR.	same	
Mild.	(higher band frequency) Circular motion... stationary feet.	

Marm
Beginning with tidying her hair... the Marm
REPEATS all actions performed
prior to the electronic invasions at
a speed reminiscent of the silent movies.
(The pistol will be fired minus sound....
...the Duck will not drop.)

(Sound words)... higher pitched.
WHENCE COMETH THE WONDER OF A
MOMENT? FROM SOURCES WE KNOW NOT.
BUT... WE DO KNOW THAT FROM OBSCURITY

FROM THIS HIGHER ORPHEUS COME MEASURES OF SPH... SPH... SPH...

Marm randomly attempts to speak
word unsuccessfully... her attempts
are separated by an eyes wide
open hysteria.

STAGE
LIGHTS

STROBE
AFFECT

2-3"

Mag

S.V.

L.V

H.R.D. PULSES A ff Level

→ M.R.D

Cont. M.R.D of
pulses at a mezzo-forte
rate.

tape

REAR DOOR
OPEN
CLOSED

cont. at mezzo forte
level.

TAPE ON

cont. w/closed
DOORS A FORTE LEVEL

Pic		CESTURES... WORDS (absorb sound within 3"-6"... do not absorb action)
Vn		Cadence... bowing, cadence, etc. (DO NOT TRANPOSE)
BVn		Music (DO NOT TRANPOSE)
Clar		Same
Acc		Same
BSN		Same
Flüg		Same
SAX		Same
Tuba		Same
DR.	REAR CUBICLE (TURN ON CUBICLE LIGHTS)	ASSUME A RIGID POSITION WITH GUNS DRAWN. CLEAR IN MOUTH... GRINNING
Child		DOOR NOTATION BELOW

At an even faster than the "silent movie" rate..
the Marm goes thru the same motions (minus
gun shot sound... and dropping Duck) as
before. She begins reading text from scroll
at a very fast rate, utilizing total absorption.
The accompanying Tympani will begin relaxation
of the drum head partially into the text, (1/3 approx.) The
Marm will respond with emergence of sound at a gradually
slowing rate.. until she is speaking in her normal tone.
The departure of normally bring with it the nervous (barely
controlled) hysteria experienced in the previous Flux. This
causes the Marm to re-read portions of the text over
several times because she is hesitant to attempt
the word "sphere" again.

WHENCE COMETH... TEXT

... COME MEASURES OF... OF... OF... OF SPH... OF SPH... OF SPH... OF SPH...

M.R.D. — L.R.D. ↓
Tym. STAGE LEVEL PIT LEVEL LEVEL ↑
Plat/Orch Level ↑
Tp1 ↑
PDR ↑

PIANISSIMO... L.V. ↑ H.R.D. at fff level

INCREASE VOLUME AFTER
door closes

↓ OF SPHERE MELODIES... HA, HA
(very loud)

↓ As laughter eases
begin rise w/H.R.D.

↑ H.R.D. at fff level

↓ As laughter eases
gradually close doors.

(page 59) At a rate faster than the "silent movie" rate, the Marm will again repeat all actions from the point just prior to drawing the gun. The sonic as well as the physical response must be at the increased rate. The Marm will enter the text material in a quick falsetto, and after the first phrase, in coordination with the Tympanist, modulate into her normal voice range, and normal rate of action. At this point, it is evident, that the Marm is no longer alone..she is aware of the prop players and feels she must perform the text to save face. Her efforts to regain her arrogant posture fail...she repeats words and phrases over and over...its become blatantly evident that she is "run shaw" of the word "sphere." At this moment the nature and confident Magician intercedes with his booming vocal event (amplified and delivered from speaker "D") which initiates the platform (which contains the Tympanist, speakers "A" and "B", the Sal-Mar Prop and Magician) and other notated events. He may repeat this event as often as he pleases... (the time necessary for the platform to raise to stage level will, of course, differ) with the same results as notated for the first.

— FLUX

68

Flux

Pic

Vn

BVu

CLAR

ACC

GENERAL INSTRUCTIONS
ADD SOUND.... absorb within "3-5".
CONTINUE PHYSICAL ACTION

BSN

Flüg

SAX

TUBA

DR.

Door NOTATION BELOW

child.

DR.

Marm

(page 60) Once the platform has reached the stage level...a resurgence of laughter will stimulate the given events.

STAGE LIGHTS AFFECT

Mag. "OF SPHERE MELODIES" HA HA HA HA etc. (Suddenly louder) HA HA HA HA HA etc.

Tym. HRD. → MRD LRD HRD

Plat. Level Stage Level

Tp.1

Door

Pic
Vn
BVn
Clar
Acc
Bsn
Flug

general rust.

The Magician turns to his machine and begins manipulating... during this period the physical action of the stage players will come to an abrupt halt at individual random times... causing a kind of unexpected rigidity.	
---	--

SAX
Tuba
D.R.
child
Alarm

(page 61) The Magician abruptly sobered and turns to his machine to manipulate. Soon after, the gesticulating players will become rigid at random moments as though they have been switched off. After another pause, the Magician will turn partially towards the audience and voice his event. Then return to his machine manipulating.

Stage Lights
Mag.
Tym.

Once the laughter subsides, the Magician turns to his machine and begins manipulating.	After the players have become rigid... the Mag. speaks in a maniacal tone.	"Flowing in wild native tones"	Begins manipulating machine
--	--	--------------------------------	-----------------------------

HLD → LRD
DP →

TAPE

decrees. to mp

DOOR

Turn off Cube lights

Pic.

No, No, No mouth
of th. is I am pos. Post as
possible

Vn.

Bla.

Clar.

Acc.

Bsn.

Flug.

SAX

Tuba

DR.

Mom.

Stage lights

Mag.

Tym.

TAPE

Door

62.

Erratic Bowing Gestures

PISTON

PLEASE

Fight

Yesss, Yesss
yessss... yessss

yes, yes, yes of course ahuh fight!

You know... oh gess, gess
gess... of course.. ahuh
ahuh.. sure.. ahuh.. youknow

Eyeee hate
you... and

Sound 1st word only if absorb
amount of rest

...pus

FIST GESTURE

FIST GESTURE

Heh, Heh
Heh

"Your safe" gesture

"Chipping"

"Your Out"

"Two"

to - both
very loud, into mega

z-chsh z-chsh r-chsh
l-chsh l-chsh

cackling

AA, HA, HA, HA, HA, HA, ..

visual cue

H.R.D → L.R.D

20"

cut volume

(page 62) Players interrupt their rigid state to perform given events then immediately solidify.

63

will abrupt ending

Pic
Vn
Bln
Clk
Acc
BSN
Flug
SAX
Tuba
child
Name
DR.

No, No of

Harshly Sources!

HEY THERE, HI THERE, HO THERE

FRANTIC Saucers... Saucers

Suddenly Stand

you know abuhabuh Sorceress! sure abuhabuh suddenly had as in beginning you

Sorcerers

very fast

very loud...raucus

very loud-raucous

take seat

**FROM SOURCES Absorb words
We... FROM continue action.
SOURCES we...
FROM SOURCES Random steps? when Drummer enters**

FRANTIC SATAN, SATAN SATAN...

DRAUMMER Enters Auditorium

GESTURE

SHOOT Become Rigid..statue

(page 53) Drummer will enter auditorium from rear cube as he did the first time (minus vocal event)... become rigid...then fast draw the single gun...use the other hand to form an imaginary pistol. The gesture will stimulate a D7 event from the Polka Band members. The event is terminated with a single shot...Drummer immediately becomes rigid.

Stage Lights

Magn.

Tym.

Top C-1

Door

Manipulating

Accresc. Tape.

cresc.

Slow doors

Ham door very hard.

64

Pic.

Vn.

BVn

Clar.

Acc.

BSN

Flug.

SAX

Tuba

Child.

Marm.

Mag.

Tym.

TAPE

DOOR

absorb enclosed areas

take seat

absorb

DURING THE MAGICIAN FIT OF LAUGHTER...

PLAYER ARE TO BECOME RELAXED FROM THEIR RIGID STATURE AND QUIETLY MOVE TO THEIR ORIGINAL PROP POSITIONS

Absorb sound in enclosed areas

General Instruction
appearance of 1/4 foot pulse simultaneous with Tape 1
Modulation at individual, non-synchronized rates, fluctuating between 60 and 80 pulses/min.

foot pulse

very loud

Total absorption

REED, REED... high pitch - ludicrous

DIFFUSE Foot RHY.

The Marm is again the object of the Childrens laughter as she hustles about ringing a non-vibrating bell frenetically in search of her children.

(page 64) After Prop players have performed their events, they should numbly take their seats, and assume an expressionless and relaxed position. As the children's laughter becomes rhythmically disjoint, an individual, unsynchronized foot pulse should appear.

(page 65) The unsynchronized cloud of foot pulses will crescendo-decrescendo three (progressively louder) times during this flux. (These bow-like phrases will have to be worked out in rehearsals...they will determine inner-flux parameters). The final crescendo (the fourth) does not have a gradual decay...after the Magician realizes things have developed out of his control and rushes to his switchboard...individual prop players and dancers will stop action at random. Tympani glissando will advance with stoppage of action.

HA HA HA HA HA

HRD ARO ARO ARO

HA HA HA

The Magician turns from machine during an extreme fit of laughter. During this period, the players have taken their initial prop positions and quasi-rhythmic 1/4 foot pulse has faintly merged simultaneously with Tape 1 notation.

At first the Mag.'s laughter has no specific direction, but then he spots the Drummer standing rigid in the auditorium. This renews his fit...he nearly chokes on his folly.

66

1/4 foot pulse must replace A₄ during 1st 1/4 measure

MV Pic Vn B/Vn Clar Acc Foot pulse Bsn Flug Sax Tuba child

Simultaneous, Individual, Instrument association, matched phrasing.

(page 66) Tympani will determine length of A₄ events...he will cue Violin and Bass Violin.
Prop players foot pulse becomes synchronized.

↑
PLATFORMS: AT
SIXTH POSITION

Ferris wheel manipulation:

Adjust to A₄
SENZA A₄
Lasse A₄

C2 is 2A with 4A

TAPE

DOOR

PP

Mark Foster ms #57 (24 stave)

Mus.

64.

(Foot pulse)

pic Vn Bsn

MP → mf → fff ↑ ↓ ↑ ↓

ACCO ↑ ↓ ↑ ↓

Foot pulses move out of sync to H.P.D. Tid. Pulses

Clar Flug BVn STX Acc Tuba

Same as violin

gong gong... gong... chong, chong chsh chsh

L.R.D. → H.R.D. 3

↑
(page 67) Children modulate from "gong" to "chong" to "chsh" events.

PLATFORMS! IN FORMATION FROM THE SIXTH POSITION, DRIFT ACROSS STAGE

Mus.

TAPE

DOLL

C-2 L.R.D. DRUM SURFACE C-2 R.S.D. → H.R.D. → H.R.D. DRUM SURFACE

fall down

Mark Foster ms #57 (24 stave)

Pic
Vn
Bsn
F.P.
Clar.
Flug
BVN
SAX
Tuba
CH.
Tymp.

HRD Modulation → MRD

(page 68) Instrumentalists will leave $A\frac{1}{2}$ events shortly after "chsh" events reach HRD. Magician will begin song (with Accordion accompaniment) soon afterward.

Magici.
Acc.
TAPEx
DOOR

Begin rather straight-clinical modulate → country nasal modulate → 50's Rock'n'Roll

Just as I am with out one clear beat that a-thy-blood washes end far

→ Channel 7 except where noted

C-1

Pic
Vn
Bsn
clar.
Flug
BVn
SAX
Tuba

d=120 *d=55* *d=50*

d=80

d=90

d=90

d=90

d=90

d=110

d=120

modulation → LRD modulation → quiescence

CH

Tym

→ falsetto "Blues" → "country" bass → antiphony

but now that he is gone OH LORD | LORD be-leave me alone - ly In so lone - ly In so lone - ba - non

me

d=85 Repeat 3 times... modulate intage begin echo RAVAGING

F.R.D. decaying of reverberation

TAPE

DOP

Flux

Flux - B

70. Flux-C

FLUX-D

Pic (6) STOP Immediate eye contact w/mate

Tuba Inst. Range

Vn Synchronized w/dancers

BVn

SAX C. Same ↑

BSa C. Same

Clar C. Same

Flug C. Same

Acc C. Same

Tym C. Same

Child

Marm Alarm must hide bell inconspicuously

Drum-MER DRUMMER REMAINS TAUGHT UNTIL He is suddenly activated w/bell in hand. The first event is noticed... after this the rings are freely placed (as wowing gestures...) as the Drummer approaches the stage. The School Marm again is his fancy.

CHARACTER ROWED

Begin Dance Inst. CHARACTER

Quick movement to stage DRUMMER APPROACHES PROP II... cat-like

Begin deterioration of 8th (in Sync, Rowed) RHYTHM Marm: break down in wood by Drummer

DRUMMER WOOS FROM PROP II... Auditorium Front

DRUM. LEAPS ACROSS PLATFORM

Completed CHARACTER MODULATION →

Move across platform DANCE proposal

DRUMMER CIRCLES MARM... BREAKDOWN proposal

Silent Movie speed.

(page 70) Since page 63, the Drummer has remained in a rigid stance in the auditorium. The end of the Magician's spoken phrase will trigger the next event. (Flux B-D are the same as on pages 43-44)

THE SOULS OF MAN ... daughter
PLATFROMS: BREAK SUDDENLY TO THIRD POSITION

NOTE: The action in these three Flux's (B-C-D) must take place at a noticeably faster rate as compared w/the initial section event. Therefore, (ie) the Drummer + Marm would proceed at a "plus silent movie" speed in "Flux D".

OPEN

Door 1 Increase

CLOSED

Mark Foster ms #57 (24 stave)

Flux

very loud

off

PREVIOUS TEMPO

Handwritten musical score for strings and woodwind instruments. The score consists of six staves. The first three staves are for strings (two violins, viola, cello), and the last three are for woodwinds (oboe, bassoon, flute). The music is in common time. Measure 11 begins with a dynamic of $\frac{3}{8}$. The score includes various rhythmic patterns, slurs, and grace notes. Measures 12 through 15 show a continuation of the musical phrase.

Continuation of the handwritten musical score from page 11. The staves and instrumentation remain the same. Measures 16 through 19 show a continuation of the musical phrase, maintaining the $\frac{3}{8}$ time signature and dynamic markings.

Continuation of the handwritten musical score from page 11. The staves and instrumentation remain the same. Measures 20 through 23 show a continuation of the musical phrase, maintaining the $\frac{3}{8}$ time signature and dynamic markings.

C Same action as on previous Polka.

STAGE WIDE
POLKA BETWEEN
MARM + DRUMMER...

D CHEL

SUDDEN
BREAK
MARM INTO TAP-DANCE SOLO w/spoon
accompaniment from
DRUMMER

↑
PLATFORMS; SUDDEN
BREAK TO SECOND
POSITION.

Continuation of the handwritten musical score from page 11. The staves and instrumentation remain the same. Measures 24 through 27 show a continuation of the musical phrase, maintaining the $\frac{3}{8}$ time signature and dynamic markings. The score ends with a decrescendo and a dynamic of $\frac{3}{8}$.

P
V
B
Subito
A Tempo

fast... group I out of sync.

C
F
B
S
A
T
CH

solo glass (III) (II)

(From within prop) (I) (II) (III)

Tea

children scampers back to original prop positions
(PROP III CHILDREN MOVE BEHIND MACHINE)

grasping Throats... absorb with acc/inst.

M Marm Tap Solo
Marm drapes over prop

D DRUMM SHOTS (button snare)

DANCE AS IN BEG.

Magician
Tempo

Subito
A Tempo

(Amplified)

fff whence cometh the wonder-ot-a-moment
senza vib. Manipulating

lasse vib. BECOME RIGID

P
 V
 B
 C
 F
 BV
 S
 A
 T
 C
 M

m.m. m.m.
 In Tukin

flux

a little faster
 w/ great
 fight!
 gesture
 flux

absorb quickly
 DR. GESTURE
 absorb

externalize w/instr
 cha - we know, Tea-cha we know we know (intensity presc)
 (HIGH PITCHED... young child)
 CHILD. APPEAR > * * * (8th beat rhythm)

Bell
 (At peak of intensity) give cue.
 GESTURE
 KEEP CHAS IN DRAWN POSITION

put drum away

During the 1st "We know" Flux, the children clamour vigorously, w/ enthusiastic innocence. Into the second "We know" Flux... the anger is still present but a new hostility is present (some fight shoving takes place). After the second sonic impact, full vc. maturity is gained. At this the voice characteristics of inst/vocal assortate must assumed. At first there is a brief sense of coordiancy but this expands quickly into intense hostility terminate by the final event. Just prior to the last event, each person should perform at random their gesture at least once.

Mux

P

V

B
Bsn... a little slower... out of sync.

C
suddenly islower... of sync(- about $\text{d}=95$)

F
same as Clar.

3V

S

A

T

C
we know, we know, we know
gathers from (Puberty Age) cresc... intensify
diffuse beginning

M
At intensity peak →

D
55

(page 74) "We know" (in a quarter-eight rhythm) has been substituted for the original vocal event in the Children's part (pages 36-38).

PLATFORMS! FROM 2nd Position, BEGIN
TO MOVE IN OPPOSITE DIRECTIONS.
AGAIN, SONIC EVENT(1) SHOULD "PUSH"
THE PLATFORMS.

"PUSH"

75

BLACK-OUT

Musical score for multiple instruments (P, V, B, C, F, BV, S, D, A, T, P', V', BV', C', A', B', F', S', T', CH, M) and vocal parts (crowd about MARM). The score includes various musical markings such as grace notes, slurs, and dynamic instructions like "fast as possible".

Vocal and Stage Instructions:

- (crowd about MARM)
- Know we know we know we know we know we know we know
- MARM SHOT BY DRUMS
- (page 75) During the "black-out," the Accordion will sustain notated chord...Duck prop will drop (with another scroll)...Magician will discard external apparel. Accompanying the synchronized foot stomp, the Drummer will shoot the Marm.

(page 75) During the "black-out," the Accordion will sustain notated chord...Duck prop will drop (with another scroll)...Magician will discard external apparel. Accompanying the synchronized foot stomp, the Drummer will shoot the Marm.

"PUSH"

PLATFORMS! POINT TOWARD STAGE FRONT. END DRIFT

DUCK DROPS

TAKES OFF CAPE & HAT... appears in uniform AS ADOLPH HITLER

JUMP

Black-out

(Match Pitch w/ DRUMMER)

The Magician, now in his Nazi uniform, performs a few grooming gestures, then walks slowly, methodically to the hanging Duck. After a brief inspection, he snatches yet another scroll from its body, unrolls it quickly and begins a silent reading. As he reads a slight smile appears...once complete, he begins to pace....

Mus *f*
very fast
100
As fast as possible
b=92

b=90
Bass
d=85
to - pok - kah
I - ee - layee -
to pok - hoax, too far for me, oh
d=115

Sir... Sir... Sir... That lacking... Sir... Sir your postulates... If you intend
you attention... Sir... in simply wrong... Sir... Sir... articulated... to the point... Sir... blessed with
wrong
wringing
Bob and Mary... Yaaah, Yaaah You know (develop small talk into rhythmic exchange) *
[↑]: last evening Ahah... etc. melo-dramatic mime reaction ... react in rhythmical mime to C-B dialogue
BS OH REALLY, OH, Yesss, Yesss, I know... etc. (same as clarinet)

exception of the non-speaking
stage dancer, those dancers
must listen to the BSN ATAR
Flag and DRUMMER for
the developing She's Too
FAT section. As before...
flag tea-drug with develop
drum with the flag, certainly
alarming all dance fails... thus
terminating the present play

Right PAT is correct (crude, and jurnal caricatures of Pic, Vn, BVn.)
richtig (same as SAX)

* An order of modulation to the new character (a mature nature has been juxtaposed with that of a vigorous adolescent) and verbal material. Maybe, OFTEN...
CLAR → BSN → SAX → Tuba → BVN → Pic → Vn

Magician continues to pace back and forth with the scroll behind his back. Once the children "Hey Tea-cha" event subsides... the oratory begin. At first very slow and repetitive... then modulating to an hysterical frenzy.

* Refer to pg's 51-54 of "The Mind of Adolf Hitler", by Walter Langer, for a description of Hitler's oratorical mannerisms.

* Tympani, at $\frac{4}{4}$, conditional notation..

fast as possible

$\text{♩} = 80$

$\text{♩} = 80$

Humanize

clar & Flugel

in sync. w/ ch

cont

fat, fat, fat Flat Flat fat Tea-DAH-HEY Hey- TEA-DA-HEY-TEA-DA HEY

Humanize H Humanize

REY Tea-cha-HEY TEA-CHA-HEY TEA-CHA-HEY TEA-CHA-HEY TEA-CHA-HEY TEA-CHA-HEY TEA-CHA-HEY TEA-CHA-HEY TEA-CHA-HEY TEA-CHA-HEY

FOOT RHYTHM IN $\frac{1}{4}$ PULSE (CHILD BEGIN MOVEMENT ONTO PLATFORM)

Rhythmic synchronization is important here.

Once all vbs have joined in/the volume should decrescendo to a near whisper in accordance w/ the action/pacing instruments absorption.

This marching/marching rhythm must be present thru-out impeding slurs... and sensitive to the modulatory cues spoken by the Magician. The "sieg heil" should rise out of Magician oratory... about the way.

Alarm remains draped of Prop

PLATFOMS: EDGE SLOWLY TO 5th POSITION

(pages 76-77) During Children's speaking flux they must modulate, once given the motivating information from the Drummer, to a mezzo piano chant while marching in a single file (evenly spaced) facing the audience. Once a monotonous drone has set in, and the sonic events have stopped, or become sparse, the Magician (Fuhrer) may begin his oratory.

* Humanization (4) is a graded assumption of a character perceptible as a fusion between the instrumentalists and the audience... simply put... the players are asked to break character. Yet a more subtle presence is requisite... one moving in a consciente direction but just stopping short of total awareness... what Hawthorne describes as, a "passive sensibility."

1M

18
Eye Contact

Flux

(Follow-up crowd noise)
phony... what?
... a phony?

P HUMANIZE

V Piccolo

B Violin

B Bassoon

C CLAR

F Flug.

B Bass Violin

BV SAX

S Humanization

D HEY Humanize

Tuba

MARIM

Tymp

DRUM

WHAT... a phony?

Phony?

mf WHAT? what..aphony

mf Phony?

mf Phony?

mf Phony?

mf Phony?

mf Phony?

Acc.

PP

SAX, ACCORD, TUBA

WHAT... a phony?

(Marim)

STAND

Modulate and cresc. w/ phlegm

TEA-CHA HEY TEA-CHA, HEY (low, in SYNC, MURMUR)

sieghheit, Hey, sieghheit, Hey... (in SYNC, MURMUR)

Sym-pho-ny, Sym-pho-ny Sym-pho-ny

Back to Murmur

Sym-pho-ny, Sym-pho-ny ...

(ORATORY) *

(page 78) "Symphony" attacks the Magician in the same fashion that "sphere" affected the Schoolmarm.

Höher kommt das Wunder des Augenblicks?

Herrkunft kennen wir nicht. Doch wei wissen:
der Einsternis und dem höheren Orpheus ent-
stammen Sphären-Melodien. Sie fliesen
in wilden Untönen und vergalltigen die Seelen
der Menschen, fliesen nun mit lausen lachend
Lerstangen und reichen unsern alten Herzen
durch dringenden und sie göttlich...

Sie fliesen...

.... heranführenden.

... heranführenden Symph.-ph- symph.-ph ph ... Symph... ph... ph...

(Magician is unable to complete word) A second fruitless attempt.

1m (IN SYNC w/ CHILD.)

* * * * * (IN SYNC w/ CHILD.)

* * * * * (IN SYNC w/ CHILD.)

pacing should precede the slow, repetitive nature... when the children can murmur in a bank ie comfortable audibly initiate sounds.

LRD → MRD (IN SYNC. w/CH)

silent

FLUX

He's not genuine... a fake and a fraud

.. Ostentatious

The man's ahoax... a liar... phony... pretentious...

A liar... ahoax

I improvised Flux....The Magician

has been accused of being a phony. At first the tone of the dialogue should pervade questioning disbelief... then switch to fear uncertainty modulating to a hostile climax... a passifying move away from the angry tone will be gaarded by the word mutation in the CHILDREN part. The passification will be accomplished via decrescendo in volume (a mental relaxation to rapidly-fading grudge)... and less frequent switching of opinions.

Accordian displays contempt by ad.lib fist plusters...

... liar... fake... hang him... fagger... pride... think... liar

... liar... a phony... a fake... a fraud...

DRUMMER Remains aloof... cool

very loud Phony?

w/groucho Marx's finesse -> Thats right sister... the gentlemans a phony

Correct sister... ... a hoax

MA-JO-RITY MA-JO-RITY MA-JO-RITY... Ma-DU-LATINe, Mo-DU-LATINe

(move onto platform)

From the point where the magicians impatience is recognized to the peak of hostility reached during the Flux... a modulation back into character must be accomplished. The relaxation (or passification) again moves toward audience/performer fusion but never acquires the closeness achieved previously.

Musical score continuation:

Magician continues to make futile attempts at "Symphony." In a last ditch frenzy he manipulates fruitlessly his... machine and bag of ~~severous~~ tricks. The accusations weigh heavy... he is shrouded to a "knock-kneed" presence. His condition... and the word mutation accompanying "modulation"... initiate a slow platform descent. The MARM, CHILDREN, Acc. Tympani, and Drummer accompany the Magician into the pit.

P take the carts

V

B

C

(page 80) Accompanying the Magician into the pit are the Children, Accordion, Marm, Drummer and Tympanist. Once the Children's chanting is no longer intelligible, and far away, the shots will be fired. (Someone besides the Drummer may fire the guns.) The second shot will initiate stage March. Nine untuned handbells will be distributed to the Children. The Magician, Marm, Drummer, Accordion, and Tympanist will immediately change to their every day street apparel and go to the rear cube with necessary instruments.

W

S

A

T

DRUMMER... (from lowered platform.)

Once the platform has passed from sight... and the children ye's are heard chanting below... as from a distant chamber... the Drummer should initiate gun shots...

PLATFORMS; PARADE ABOUT STAGE clockwise. (II follows I)

... poco retard

NO-DH-LATING, NO-DH-LATING... The-Jew-Hating, The-Jew-Hating, The-Jew-Hating, The-Jew-Hating

children... from lowered platform

*Bells

*9 bells... 9 children. (HAND BELLS... untuned)

Magician is stretch over (panel of machine) spoken (weakly) when upper (only) part of the body is in view. "Eli, Eli, lâ-mâ sâ-bach-hî-nî?"

Costume Changes

The Magician, Marm, Drummer, Tympanist, and Accordion, prior to their re-entry from the rear cubicle, must adorn their individual everyday working apparel! (example... the Tympanist is a mechanic at Terry's Texaco... he'd wear over haunts.)

1881.

P

C

F

Bassoon

S

Piano

PL children remain out of sight

children's foot pulse

Jay

ERD →

MRD →

P

V

B

C

F

Br

S

T

CH

B

Platform level

During HRD Events, children
will have to crouch to
remain out of sight

P

a=d *b=bis* *c=d* *d=bis*

C

F

Bn

S

T

Hoo-ray Hoo-rah La-Crosse LA-

P.L.

MRD → HRD →

Remain out of view

Handwritten musical score for a band or orchestra, page 84. The score consists of six staves:

- P**: Bassoon part, featuring eighth-note patterns and dynamic markings like **f** and **p**.
- V**: Trombone part, with eighth-note patterns and dynamic markings.
- B**: Bassoon part, with eighth-note patterns and dynamic markings.
- C**: Clarinet part, with eighth-note patterns and dynamic markings.
- F**: Flute part, with eighth-note patterns and dynamic markings.
- Bv**: Bassoon part, with eighth-note patterns and dynamic markings.

The vocal parts are:

- S**: Soprano part, singing "a bully for old La-Crosse RAH RAH RAH RAH".
- T**: Tenor part, singing "a bully for old La-Crosse RAH RAH RAH RAH".

Below the vocal parts, there is a section for the **PL** (Percussion Line) with a sustained note and a dynamic marking **f**.

Text at the bottom right: *Remain out of view*

Handwritten musical score for three voices (Soprano, Alto, Bass) on five staves. The score includes dynamic markings like 'b' (bass), 'TR.', and 'T.R.' above the notes. The vocal parts are written in soprano, alto, and bass clef. The first four staves are in common time, while the fifth staff begins with a quarter note followed by a bar line.

Platform level / up
↓
Down

* accented staccato A's are sounded "JAH" and
A's w/intended (time-space) durations

are sounded "JAY"
→ (w/out staccato dot...L.V.)

*  → Amplitude
→ senza vib.(w/staccato dot)

poco a poco retard

b 95

decresc.

A handwritten musical score for orchestra and children's parts. The score consists of six staves: P (Piccolo), V (Violin), B (Bassoon), C (Cello), F (Double Bass), and B1 (Bassoon). The music is written in common time. The first section ends with a dynamic instruction "decresc." The second section begins with a dynamic instruction "a-d" above the Double Bass staff. The third section ends with another "decresc." The score includes various musical markings such as grace notes, slurs, and dynamic changes.

(pages 85-86) As the platform rises, Children must remain crouched and out of sight.

A handwritten musical score for orchestra and children's parts. The score consists of three staves: H (Harp), Jay (Child 1), and B (Child 2). The music is written in common time. Stage directions are written below the staves:

- "fort pulse" above the Harp staff
- "Jay" under the first two measures of the Jay staff
- "Platform Level" under the first measure of the B staff
- "IHRD" with an arrow pointing to the second measure of the B staff
- "Remain crouched until audience stands... then belli-oh parts" with an arrow pointing to the third measure of the B staff
- "MRD" with an arrow pointing to the fourth measure of the B staff
- "(UP)" with an arrow pointing to the fifth measure of the B staff
- "CHILDREN STAND" with an arrow pointing to the sixth measure of the B staff
- "(LEAVE BELLS ON PLATFORM)" with an arrow pointing to the seventh measure of the B staff

d=90

Musical score for orchestra and choir. The score includes parts for Flute (F), Clarinet (Cl), Bassoon (Bassoon), Trombone (Trombone), and Voice (V). The vocal part includes lyrics: "Jesus Loves the little chi-ches - Loves the lit-tle chil-dren - All the loves - the lit-tle". The score features various dynamics and performance instructions like "mf", "p", "pp", "f", "ff", "p.p", "ppp", and "fff". The vocal part also includes "unison" markings.

(page 87) Children will leap into audience view and begin singing simultaneously. Given are the amplitude and event densities for cube personnel.

FROM CUBE AT REAR OF AUDITORIUM

A

Rear Door OPEN SHUT

All voices in rear cube

* B.DRUM, SNARE, BELL fff Le ba non Le ba non

(Player dynamics)

* (pronounced... Lay-bah-nahn)

* THIS LINE SERVES AS A DENSITY ILLUSTRATION FOR THE BASS DRUM, SNARE

P

V

B

C

F

3v

S

the chil dren — All the children of the world — RED a-World — RED WER

cont. →

cont. →

Le ba non le ba

Snare
B. Drum
Hand. Bell

Flux c. 10"

W
M
S
T
CH

RED WER — WER — NER — WERE — WERE

(page 89) Drummer will initiate unison song and march to audience front.

ENTER AUDITORIUM

MARCH TOWARD STARE ALL SING SONG
(except Acc.)

Individual rates →
Repeat as often as necessary

Le — ba — non
Le — ba — non

DRUMMER

ONE TWO
R.S.
F Bass Drum

(initiate after children have achieved Ab)

A

step-ping brisk and high just-to please you ev'-ry where we go we want our fans to know for God & Country

A

softly

is our cry we hold our banners high, HEY We're the Lebanon band Mar-ching for you step-ping Brisk & high

B
D

S N A R E

A

T

gloss b
Just to please you EV'ry where we go we want our fans to know for God + Country is our cry we hold our banners

B

S N

(page 91) Prop players and Children will enter.

PROP PLAYERS
AND
CHILDREN SING

P

A

T

high HEY! we're the Lebanon band Mar-ching for you step-ping brisk & high just to please you

R.S.

72.

P
A
T
B
S

Just be- fore we go— we want our fans to know good luck.
And auf wie —

(page 92) Reminiscent of a "Broadway Finale."

P
A
T
B
S

der
sehen

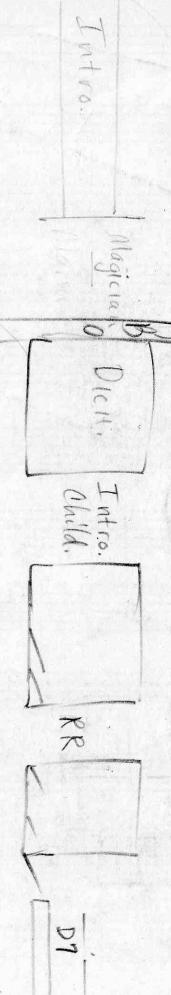
TAPE

TAPE

SECTION I (Music - DANCE) → THEATRE

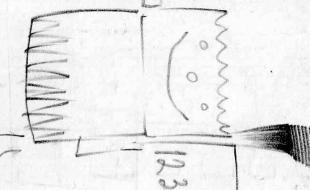
(34)

TAPE

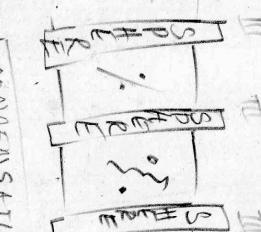
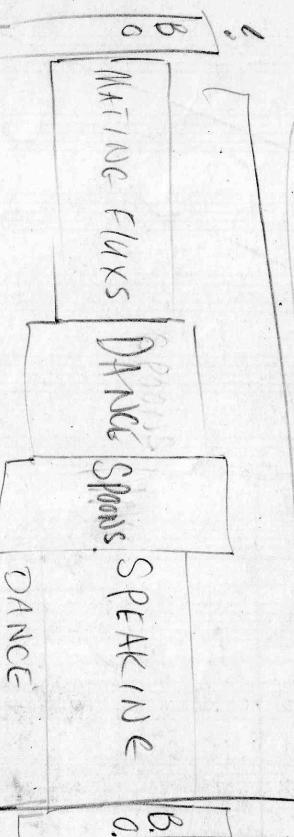
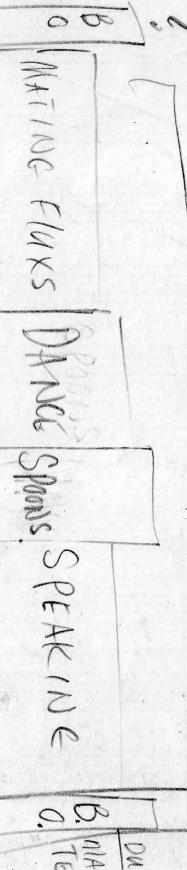
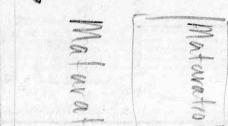


+ NUR

Dictator



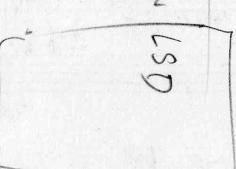
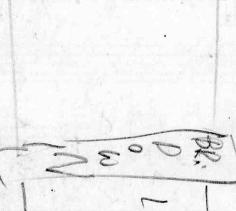
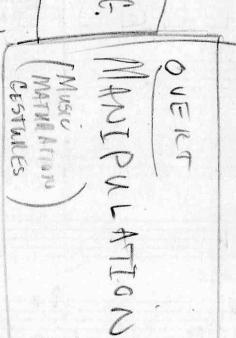
MATURATION

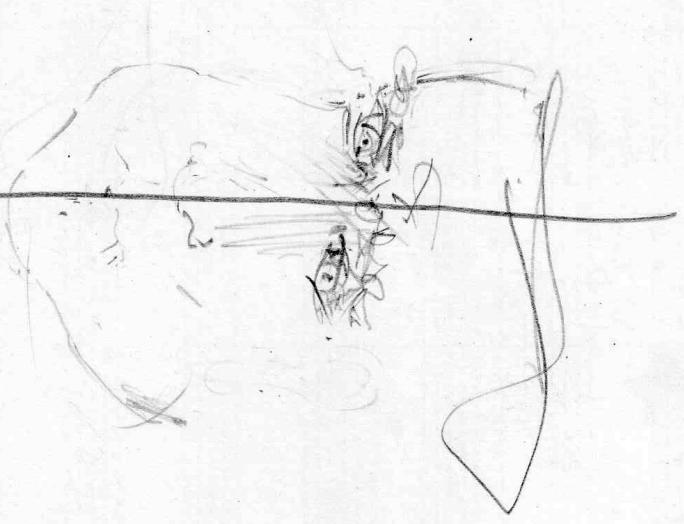


CONDENSATION
of GESTURES

GESTURES

smile
foot beat
hands





WYOM

Not tonight - Pat - for friend!