

BENJAMIN BORETZ

Add these sentences to the score, one above and one below:

Respond to everything.

Don't say any of the words.

PHILIP CORNER

[email] Seems-to-me that the score is compleet azziz. Comprehensibl. Details of sequens there, etc. Whut-to-be add—only particulars as for any realization. by the performers: How many? Tempo? Expression? Degree-of-coordination? All-that not-necessary to compose befor. Ovcours percussion--but add noises. I also thought Voices. *Never the less sinseyouask here iz "my 2cents" —*

A OMNITHEOLOGOPHILOSOPHICULTSHURTEKNIQUE
ADDITIONAL TO PAK SUTANTO (hey! greetings) 'S
COMPOSITION ALLAHUAKBAR

At all appropriat occurence of the Allah-praise word—which to-be spoke—or shout—or whisper—or sung: Substitute or Add other deepmeaning phrases.....like; Hallelujah! Mio Dio! Shma Yisroel! Magnificat! Eureka! Amen! Yeah Man! Brahma! Dayenu! Muntu! Hare Krishna! Tao! Blessed! Ave Maria! Ex Nihilo! Beate! Peace! Uhuru! Love! Elohim! Jesus Christ! Holy Holy! Adonai! Inspiration! Legba! Jahveh! Jupiter! Aphrodite! Erzulli! Ahura Mazda! Justice! Life and Liberty! Gaia! Satori! Truth! Yoga! Omnisanti! Vox Popoli! Deus ex Machina! World Soul! Priapus! Bacchus! Mercy Mercy! Santangelo! Santa Claus! Revelation! Hurrah!

You get the idea.

Allthe best. and Love (add that) Ph. ♪

JODY DIAMOND

Talk

This is for any number of participants, each with a score. Each person chooses one side of the score to read aloud.

All begin together with line 1. After line 1, each person silently waits one full second—counted individually, not as a group—before reading line 2. After reading line 2, each person waits two seconds before reading line 3.

Continue in this manner, with each person waiting after each line the number of seconds matching the number of the line, with the following exception:

Read line 9 nine times, waiting nine seconds after each time. There will be a considerable difference in the way each person has counted the time. The piece ends when each person has finished performing line 9.

This realization may be varied as desired by the performers. The audience may be included.

(Counting concept after *Time Piece* by David Mahler.)

Sing

Assign a pitch to each vowel. Sing or play through every line. Pitches and procedure are up to the players. ♪

SKIP LAPLANTE

Set up

- 20 performers consisting of 16 vocalists and 4 instrumentalists.
- Performance space a large square with 4 vocalists on each side of the square at the outside edge.
- Drawing imaginary lines from corner to corner of the rectangle creates 4 triangular shaped spaces with the point of each triangle in the center of the square.
- At the very center of the square is a large drum. A mix of percussion instruments are scattered over each of the triangles, in 4 lines parallel to the outside edge. Each instrumentalist plays only the instruments in his or her triangle and works only with the vocalists on the outside edge of that triangle.

Process

The vocalists work as teams of 4, each team working thru their sequence of words. There is an overall beat that once established by the first team continues thru out.

Starting with the outside set of words, one vocalist claps the beat while another speaks the words. Rests and more rapid text movement (i.e. eighth notes in a quarter note texture) are at the discretion of the performers.

The whole phrase is then repeated by the 4 vocalists, perhaps receiving more extreme treatments until such time as the instrumentalist chooses to begin playing.

The instrumentalist's first note is the cue for the vocalists to stop. The instrumentalist then performs the phrase using a mix of instruments to reproduce the text. All text Gir, Grr etc should be performed on instruments that buzz for a while after the sound is initiated. The phrase is played once. The process then repeats for the text one level closer to the center of the score. The instrumentalist moves from the line of instruments furthest from the center to another line of instruments nearer the center.

Each of the 4 groups may start whenever they choose, and once started, complete their journey thru the text without regard to the progress of the other groups other than to maintain a common pulse.

As an instrumentalist completes his or her rendition of the 4th line of text, he or she moves to the drum at the center and plays bem bem etc as a steady pulse on the drum which continues until all the instrumentalists have joined in at the drum.

Before each performance, each group of 5 determines how they will perform the final line without consulting with or informing the other groups of their decision. At a cue (probably from one of the drummers but any cue acceptable to all is fine) each group performs their version of the final line in unison, or rather beginning at the same time. ♪



DAVID MAHLER

Here are five short pieces in which the score, along with four performers and a leader, is a player.

Each performer and the leader holds a copy of the score throughout. In pieces II and IV, each performer chooses one side of the score-square from which to read or chant. Choices of sides of the score should be agreed upon beforehand, and all four score sides should be in play.

A brief improvised instrumental drone or a repeated pattern, played by any number of additional performers, may precede any of these five realizations of *Allahuakbar*. No instruments should be played following number V.

For each piece, four performers, equidistant from each other, form a diamond, the size of which is proportional and appropriate to the size and location of the audience. Each performer faces the center of the diamond. A fifth person, the leader, stands in the center of the diamond.

I

When the leader waves her score, the performers speak in unison the text of lines 1 and 2 from their scores. The performers then turn, in place, to their left. The leader waves her score and the performers repeat speaking 1 and 2. Three more iterations of left turns, leader score-waves, and speaking take place. By the last recitation, speakers are facing each other again.

II

Each performer chooses one of the four sides of the score. The leader holds the score high above her head with two hands, walking in a clockwise circle within the diamond.

Each performer, when the leader passes in front of them, reads line 3. The next time the leader passes in front of them, performers read line 4, and so on, until each performer has read all the lines, 3 through 9.

The leader varies the speed of her walking at her discretion. Tempos range from very slow to very fast. There is no attempt to coordinate readers. All maintain their independence.

At any time, the leader may reverse the direction of her walking. When she passes in front of a performer, the performer continues advancing their reading, that is, if they just read line 4, they now read line 5. The piece is finished when all four players have read all of the lines.

III

Leader and performers intone line 1 and 2 in rhythmic unison, each person selecting their own pitch.

Immediately after this, performers raise their hands requesting an assignment from the leader. Hands remain raised until leader acknowledges a performer by standing directly in front of them.

The leader will assign an orientation by turning her score to any side of the square. She will then assign a line (3 to 9) for the performer to intone by holding up 3, 4, or 5 fingers, and, for numbers higher than 5, by holding up 5 followed by 1, 2, 3, or 4 fingers.

A performer, when assigned an orientation and a number, intones that line any number of times. When finished with that line, they raise their hand for another assignment.

The process continues until either no performer raises a hand, or the leader no longer recognizes any raised hands.

IV

Each performer intones their part, lines 1 through 9, changing pitch or not for each new number. Leader signals when to begin, and the chanting starts, at a fairly fast tempo.

Leader holds the score in one hand, with which she designates dynamics. When the score is held highest, dynamics are loudest. When the score is held lowest, dynamics are quietest. A continuum between high and low allows for crescendos and diminuendos.

Repeat a total of four times. On each of the four iterations, performers begin together. An earnest attempt to chant in rhythmic, as well as dynamic unison is encouraged, even though the results may be ragged.

V

By holding an edge of her score and shaking it, the leader instigates four separate unison score flutters, in tempos of 1) very fast; 2) medium fast; 3) medium slow; 4) very slow.

The four performers join the leader, each performer holding an edge of their score and shaking it, making the score flutter.

Each group flutter of all five scores should last a minimum of seven seconds, and there should be about a five second pause before the next one. ▀