

HAPPY

AND

FOR *SALLY*

because

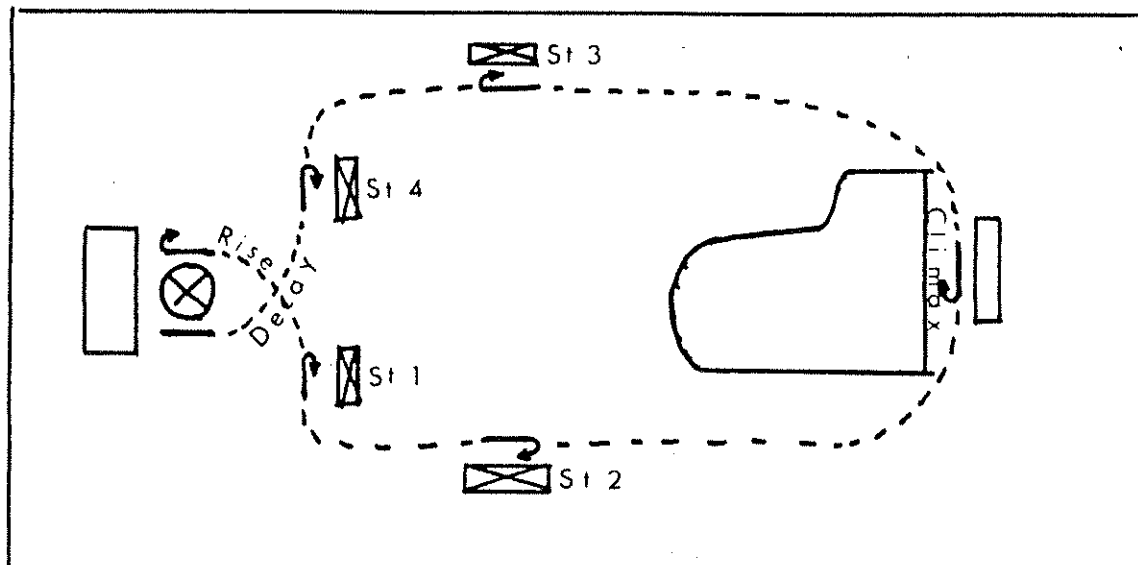
SHE ASKED FOR IT

This is a flow of improvised events including, in order, a Rise, a Climax and a Decay. As it approaches the end, an excerpt from a Record (Russian-Gypsy music, male voice) is played. Some suggested lengths:

Rise.....	0.3 - 0.7 of the total length, each
Decay.....	
Recording.....	0:30 - 2:00 min.
Total duration.....	23:00 min. maximum

However, the shape of the piece is to be decided by the performer, keeping in mind that there should be no division between Rise, Climax, Decay but only a smooth and steady movement from one event to another. The Climax itself is included partly in the Rise and partly in the Decay and has no definite length.

During the piece the performer will execute a slow  $1\frac{1}{2}$  rotation from the left to the right with her body, and, at the same time, a revolution around the stage, facing each stand as shown in the figure:



She will be seated at the beginning of the Rise on a round stool, back to the audience (in the case of a normal concert stage); during the Rise she will calmly stand up and walk by stands # 1 and 2; during

most of the Climax she will be standing around the piano or sitting on the bench; during the Decay she will walk by stands # 3 and 4, and, toward the end of the Decay, she will sit down calmly on the round stool, this time facing the audience.

Auxiliary objects will be spread along her "orbit" in order to be at hand when needed. Being more or less easy to reach at a certain moment, they can influence the improvisation.

Both movements -rotation and revolution- must be continuous, without stops and always in the same direction. They should be unreal, serene and sure, like a sleepwalk. But most importantly, SHE CAN NEVER GO BACK or ever repeat the manner of her gestures (the way she picks-up or handles objects, body movements other than walking and turning, etc.). The piece is a placid and resolute passage from one place to another, from one musical event to another, without reiterations.

The speed of the revolution movement can be variable and will be decided by the performer. A way of obtaining a more flexible motion is to space the stands in an irregular manner; however, the same order is to be observed and the position of the body related to the stage limits (when facing a stand) ought to be the same. Various locations of the stands could reflect a decision preceding the performance while a variable speed of the movement could translate live decisions.

There are nine consecutive samples. Each of them refers to a particular stage of the Rise - Climax - Decay process. A sample does not give an exhaustive description of the whole stage but only points out some elements to be used and/or limits within they can fluctuate.

The sample's duration is indeterminate; the performer can follow only one sample at a time. Indications refer to: up to how many different parts (voice and/or objects) can be played in the same time, limits between which any duration can be chosen ( $\downarrow = 60$  MM is supposed), register(s) -equal divisions of the voice range notated I to IV from

low to high), limits within which any intensity can be chosen, percentage of silence in the total musical activity.

Also, the minimum and the maximum number of voice effects and objects which can be used are specified. For them, a small list is provided as guidance. The performer has to complete it according to her imagination, vocal abilities, musical understanding, etc. and to create the piece like a skillful artisan. However, it must be kept in mind that this is a one way process and that the minimum number of possibilities should be at least at the level of the preceding sample during the Rise and the maximum number of possibilities should be at most at the level of the preceding sample during the Decay. There are also indicated some types of musical activities and other samples borrowings are allowed from. All indications on the samples apply only to the performer.

She can sing using any text she thinks will be suitable. And will dress with clothes not normally worn in a concert situation. The stage should be illuminated with a very weak and diffuse light, but the performer should always be followed by a spot light.

A tape ( 15 ips, provided with the score) is played during the whole piece. Depending on the performer's location, a backstage operator gradually and smoothly opens and closes a band-pass filter and an amplifying unit, as follows:

Location	On the stool	Stands # 1 & 4	Stands # 2 & 3	At the piano
Filter (low pass) open	0% - 10%	25%	50%	100%
Intensity	ppp	p	mf	fff

There are 4 loudspeakers, one in each corner of the hall.

Before the tape starts, all lights are turned off and the performer takes her place on the round stool without being seen. When the tape starts, both the diffuse light and the spot light are turned on. At the

end of the piece all power (diffuse light, spot light, turntable, tape recorder, speakers, etc.) is abruptly turned off. The lights in the hall are turned on only after the performer has left the stage.

**S A M P L E 1** (to be memorized)

SILENCE : 100%

Sit immobile

**S A M P L E 2** (to be memorized)

PARTS : 1  
DURATIONS : your breath-length - a little shorter  
REGISTERS : IV  
INTENSITIES : ppp - pp  
SILENCE : 95% - 70%

VOICE (1 possibility)

Head voice, non vibrato

OBJECTS (1 possibility)

Prayer stones

Isolated sounds

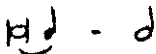
IV

OBJ

X —  
#

Stand up calmly  
Start to walk toward the first stand, rotating at the same time

**S A M P L E 3** (at the first stand)

PARTS : 1  
DURATIONS :  - d  
REGISTERS : III - IV  
INTENSITIES : pp - mp  
SILENCE : 85% - 40%

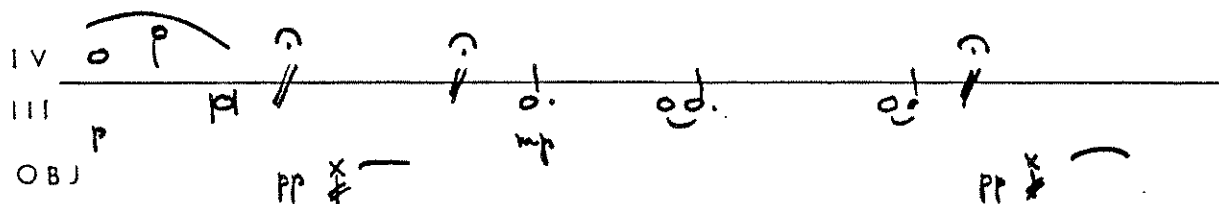
VOICE (2 - 4 possibilities)

Whistling  
Open and close your mouth using different vowels, alternating  
vibrato - nonvibrato, crescendo - decrescendo

OBJECTS (3 - 5 possibilities)

Wind chimes  
Wood chimes

Repeated sounds  
Groups of 2 or 3 phrased together



Handwritten musical notation on a staff with three lines labeled IV, III, and OBJ. The notation includes notes, rests, and dynamic markings. The top line (IV) has a half note 'o' and a quarter note 'p' with a slur over them. The middle line (III) has a quarter note 'p', a quarter note 'p', a quarter note 'd.', and a quarter note 'od.'. The bottom line (OBJ) has a quarter rest, a quarter note 'pp' with a cross through it, a quarter rest, a quarter note 'mp', a quarter rest, a quarter note 'pp' with a cross through it, and a quarter rest.

BORROWINGS FROM : Sample # 2

Continue your walk and rotation passing by the first stand



**SAMPLE 4** (at the second stand)

PARTS : 2  
 DURATIONS : 0 - ♪  
 REGISTERS : IV - III - II  
 INTENSITIES : p - f  
 SILENCE : 50% - 15%

VOICE (3 - 9 possibilities)

Read the text # 1 (Appendix # 1), normal voice  
 Short sfz attack followed by a softer, nasal and sustained  
 sound, throat voice  
 Big vibrato, 4 oscillations/second or less, about 1 semitone  
 width

OBJECTS (6 - 16 possibilities)

Indian bells  
 Claves  
 Music box

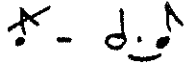
Groups of 5 or more sounds phrased together  
 Melodic lines using nonequal-tempered scale(s), like a melismatic  
 Oriental Chant  
 Nervous virtuosity, rapid alternations between legato - staccato,  
 various accents, etc.

IV  
 III  
 II  
 OBJ  
 ad libitum

BORROWINGS FROM : Samples # 2 & 3

Continue your walk and rotation passing by the second stand

# S A M P L E 5 (at the piano)

PARTS : 3  
DURATIONS :   
REGISTERS : I - II - III - IV  
INTENSITIES : p - fff  
SILENCE : 20% - 0%

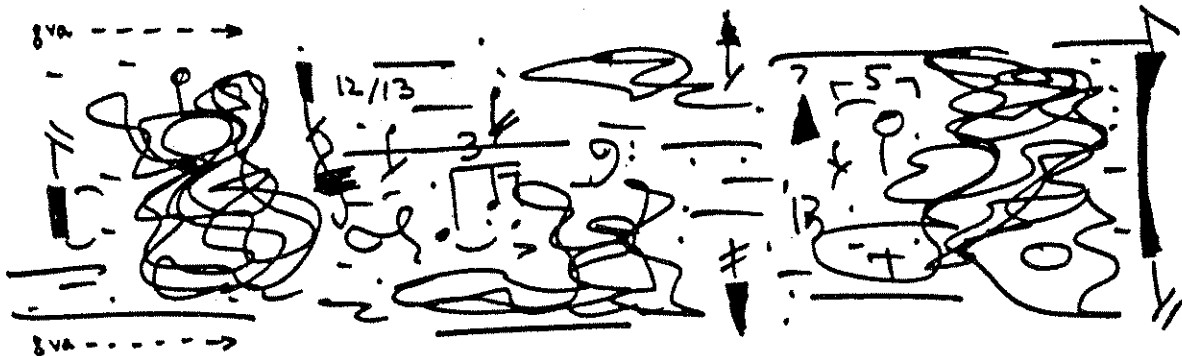
VOICE (5 - 25 possibilities)

Nineteenth century German Opera  
Trill  
Jazz vibrato  
The highest and loudest shout possible, extremely dramatic, desperate  
Rrrr...

OBJECTS (11 - 32 possibilities)

Big Swiss cow-bell  
Police siren  
Bicycle bell  
Thunder sheet  
Plastic hammer (noise-making toy)


Imitate the objects with the voice  
Go rapidly from one idea to another, Look for contrasts and dramatic tension  
Quote (Appendix # 2)  
Play vocal phrases already performed, with the objects



BORROWINGS FROM : Samples # 3, 4 & 6

Slow down your rotation movement, then calmly sit down on the piano bench to play the quote, then calmly stand up and continue your walk and your rotation toward the third stand

**S A M P L E 6** (at the third stand)

PARTS : 2  
 DURATIONS :   
 REGISTERS : II - III - IV  
 INTENSITIES : f - p  
 SILENCE : 15% - 50%

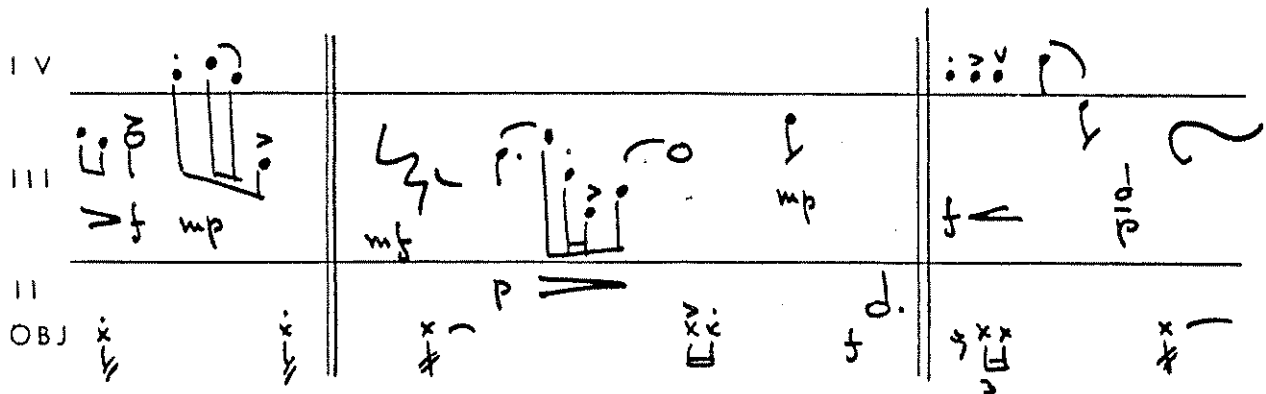
VOICE (3 - 9 possibilities)

Gutural sounds not using the palate or lips  
 Rattle - groan  
 Nnnn...

OBJECTS (6 -16 possibilities)

Old pan hit with a knife  
 Horsewhip  
 Bottles hit with wooden sticks

Pick up phrases already performed and decompose them  
 Incoherent juxtapositions of at least 5 sounds  
 Less contrast, more uniform dynamics



The musical score consists of three staves labeled IV, III, and II, and an object staff labeled OBJ. The notation is handwritten and includes various symbols, notes, and dynamic markings. The score is divided into three measures by double bar lines. The object staff uses 'x' marks and other symbols to represent specific sounds.

BORROWINGS FROM : Samples # 5 & 7

Continue your walk and rotation passing by the third stand

**S A M P L E 7** (at the fourth stand)

PARTS : 1  
 DURATIONS : *kd - d*  
 REGISTERS : III - IV  
 INTENSITIES : mp - pp  
 SILENCE : 40% - 85%

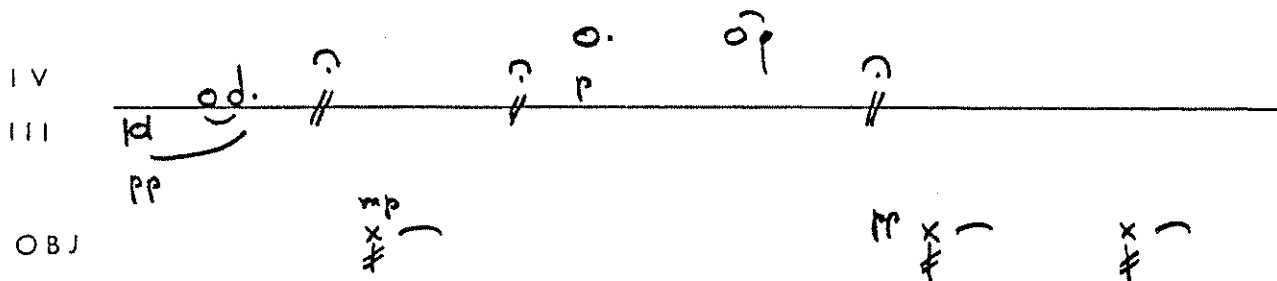
VOICE (2 - 4 possibilities)

Purr using the lips  
 Read the text # 2 (Appendix # 1), whispering

OBJECTS (3 - 5 possibilities)

Long tube blown in a wash bowl filled with water  
 Hair dryer or shaver

No more than 2 or 3 sounds phrased together  
 Repeated sounds



BORROWINGS FROM : Sample # 8

Continue your walk and rotation passing by the fourth stand

**S A M P L E 8** (to be memorized)

PARTS : 1  
DURATIONS : your breath-length - a little shorter  
REGISTERS : IV  
INTENSITIES : pp - ppp  
SILENCE : 70% - 95%

VOICE (1 possibility)  
Breath, use the lips

OBJECTS (1 possibility)  
Toy bird sound

Isolated sounds

IV

OBJ

✱

Continue your walk and rotation toward the round stool  
Sit down calmly on it

**S A M P L E 9** (to be memorized)

SILENCE : 100%

Start the Record (normal intensity)  
Sit immobile

Text # 1

" A little thought and I should have perceived instantly that this first and most disastrous effect is - alienation. The shock of detection, which the discovery of the first lie brings, has almost the same emotional outlines as the shock which accompanies the knowledge that one is confronted by an insane person. Treachery, the fear of it, has its roots in the universal fear of loss of personality. It must have required aeons of time for humanity to raise truth to such a supreme level, to make it the fulcrum, as it were, of individuality. The moral aspect was merely a concomitant, a cover-all for some deeper, almost forgotten purpose. That histoire should be story, lie and history all in one, was of a **significance** not to be despised. And that a story, given out as the invention of a creative artist, should be regarded as the most effective material for getting at the truth about its author, was also significant. Lies can only be imbedded in truth. They have no separate existence; they have a symbiotic relationship with the truth. A good lie reveals more than the truth can ever reveal. To the one, that is, who seeks the truth. To such a person there could never be cause for anger or recrimination when confronted with the lie. Not even pain, because all would be patent, naked and revelatory. "

Text # 2

" I twisted my tongue in the endeavour to make her understand the marriage of the animal and the divine. "

Der Flie - der war's Jo - han - nis

*zart*

nacht! Nun a - ber

*poco rallent.* *Sehr breit*

*nu pp*

kam Jo - han - nis tag!

*p molto cresc.*

Use any transposition