

Joseph Klein

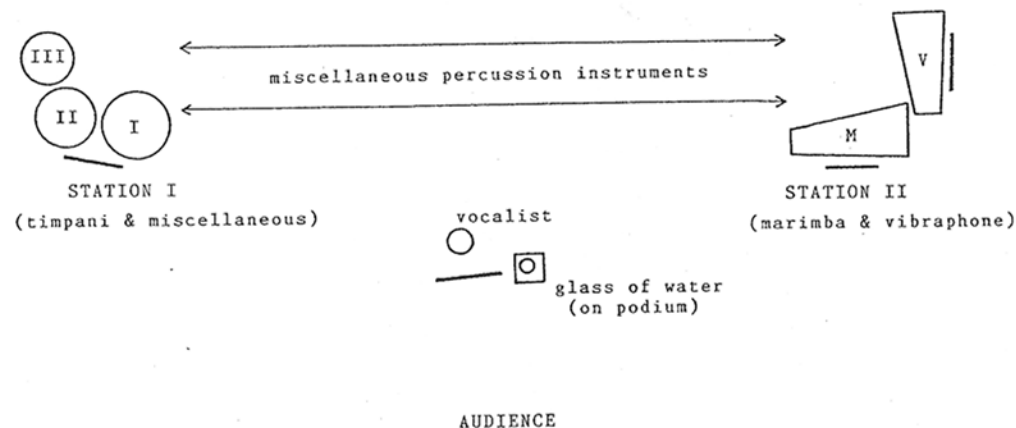
DEdi/seC(r)ATIONS  
(arias and interludes)

for voice and percussion

to John Reager

February-April, 1986

SET-UP:



The percussion instruments are to be arranged as in the diagram above with the two stations being placed as far apart as possible within the performance space. The area between the two stations is to be filled with miscellaneous percussion instruments forming two parallel lines, thus creating a narrow pathway between the stations for the percussionist to pass during the interludes. The instruments between these lines must be separated by no more than 18 inches, and in the very center of the rear line of percussion instruments should be placed a large circular instrument (e.g., bass drum, gong, tam-tam, etc.)

The vocalist is to be situated approximately 8 to 10 feet in front of the percussion set-up, preferably just left of center. In addition, a drinking glass half-filled with water is to be placed upon a podium (at about waist level), which should be situated just in front and to the left of the vocalist.

The work is divided into 9 sections (5 arias and 4 interludes), which are to be performed as follows:

Aria I  
interlude 1  
Aria II  
interlude 2  
Aria III  
interlude 3  
Aria IV  
interlude 4  
Aria V

Each of the five arias (scored for voice and percussion) utilizes a different compositional approach (e.g., graphic notation, aleatory, box notation, etc.), and therefore requires a different interpretive approach from the performers.

Two of the arias make use of percussion instruments from Station I, two from Station II, and one is variable, as follows:

<u>The Cage</u>	]	- Station I
<u>(...at the 1369)</u>		
<u>should we not go in?</u>	]	- Station II
<u>re: Vinko</u>		
<u>Mr. P's Epitaph</u>	-	Variable placement

There is no set performance order, but the arias are to be arranged in such a way that there is an alternation between those at Station I and those at Station II, so that the percussionist must travel from one station to the other between each aria (finishing at the same station from which he/she began.) The variable aria (Mr. P's Epitaph) may be performed at either station, thus increasing the number of possible orderings of the five arias.

The four interludes function as "travel music" for the solo percussionist; it is through these that the percussionist travels from one station to the other. As with the arias, the interludes also represent different compositional and interpretive approaches, and may be performed in any order.

The Cage

scoring: voice and marimba.

notes: Four colored dice (black, white, red, and blue) are to be rolled to determine performance procedures, as indicated on the chart; the first roll (i.e., the total of the four dice) determines the number of rolls for the entire aria, as well as the decisions for the first event. Each die represents a different aspect of performance, as follows:

voice	marimba
black = textual presentation	blue = intervallic content
white = number of syllables	red = number of attacks*
red = delivery (timbre)	white = dynamics
blue = register (range)	black = rhythmic speed (tempo)

\* rolls are to be counted as one attack

If a "6" is rolled in either the white die (marimba) or the red die (voice), then that player must remain silent for the duration of the event. The nature of this silence is determined by the total of the four dice for that roll: if the total of the dice is an EVEN number, then the silence must be executed as a pantomime of the result of the roll; if the total is an ODD number, then the performer must freeze in place for the duration of the event.

The intervals determined for the marimba (by the blue die) are entirely relative, and may be transposed to any degree of the scale; likewise, the twelve words of the text should be treated as the twelve semitones of the chromatic scale: i.e., the performer may choose to start anywhere within the text, proceeding in either direction as though the words of the text were arranged in an endless circle. Thus, the text is to be reordered and rearranged according to the black die (as are the pitches of the marimba according to the blue die), though an attempt must always be made to preserve the integrity of the text in its original form.













Events should be as smoothly connected as possible, so as to preserve a cohesive linear flow.

Those aspects of performance not determined by the dice are left to the discretion of the individual performer, though the parameters which are set for the other performer must always be taken into consideration.

text:

That man who is free  
holds the key  
to his own Cage.

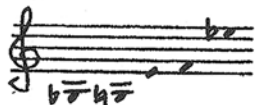
MARIMBA:

	BLUE	RED	WHITE	BLACK
	tritone low ← high	6 SILENCE	SILENCE 9	fast (short) as possible every sixth word 
	P4 (P5) high ← low	5 whispered	pp/p 5	fast (short) every fifth word 
	M3 (m6) low	4 spoken	mp/mf 4	moderate (medium) every fourth word 
	m3 (M6) middle	3 sprechgesang	f/ff 3	slow (long) every third word 
	M2 (m7) high	2 sung (ordinario)	crescendo 2	ritardando every other word 
	m2 (M7) high as possible (falsetto)	1 ingressive	diminuendo 1	accelerando consecutive words 
	BLUE	RED	WHITE	BLACK

VOICE:

(...at the 1369)

scoring: voice and vibraphone prepared with 5 coins (quartérs) placed over the nodes of these bars:



In addition, the vibraphone part requires that the percussionist uses 4 yarn mallets (medium-hard), 1 hard rubber mallet (for pitch bend), 2 wire brushes, 2 metal (triangle) beaters, 1 bass bow, and 1 finger cymbal.

symbols:

9	break in sound		play on resonators of vibraphone (as though running a stick along a picket fence)
	allow the sound to continue resonating		as fast as possible
▲	highest pitch possible		ritardando
	glissando		gradual change from one playing mode to another
	pitch bend/portamento		place open mouth over vibrating bars, constantly altering oral aperture and position over bars
(b)	approximate pitches		continue playing material within brackets for the duration of the heavy line
#	pitch cluster (chromatic)		
o #o	sprechgesang		vibraphone pedal changes

VOICE

(spoken:)

down on your luck?

sexual perversions?

VIBRAPHONE

w/finger cymbal  
x  
w/bow  
w/yarn  
mp  
b  
mf

f  
Ped  
pp  
mf

Snap fingers:

(& drink water from glass)

(humming:)

p espress.

how 'bout a little...

(jazzy)

(almost as an afterthought)

motor on (med.)

mf  
Ped  
p

mf < f (molto vibrato)

(forcibly)

Huh!

w/rattan

motor off

w/yarn

mp  
mp  
f  
Ped  
mf

(spoken:)

...and then

motor on (slow)

mf

pp mf pp

sh \_\_\_\_\_

w/yarn  
f  
Ped

w/bow (slow) - - - - -> fast

n < f

w/brushes  
PP

w/yarn  
ff sub.

(low, sinister laugh)

motor: - - - -> med. - - - -> slow - - - -> motor off

w/metal  
mf

w/hand  
f  
Ped

(Ped) - - - ->

dim

P

(loud whisper:)  
lasciate refeu...

(almost shouting:)  
und die zweisen gestecht!

ff poco

w/metal (on resonators)  
ff - dim

w/yarn  
ff

w/bow  
n < f

(Ped) - - - ->

(sprechgesang:)  
what you do not know is all that

mp

motor on (med.)

pp (Ped) - - - ->

poco cresc.

(mp) ff sub.

+ bow

mp

should we not go in?

scoring: voice and 3 timpani.

notes: Timpani must be dampened by sheets of paper (one or two 8½"x11" standard sheets per timpano should be adequate), so as to produce a slightly muffled sound. The timpani part is notated on three lines, representing the three timpani: noteheads above the lines indicate timpani pedals completely depressed (highest pitch); noteheads below the lines indicate pedals completely released (lowest pitch); portamenti between these extremes are notated by upward and downward curving lines. The vocal part should be executed in an almost strained or forced manner; x-shaped noteheads with dashed stems represent clearly audible inhalations (as though gasping for air.)

text (with IPA equivalents):

should we not go in

ʃʊd wi nɒt go ɪn



(♩=60)

VOICE

*f sempre*

u i o o I u i no o I u i no

w/yarn

*mf sempre*

o I su i no o I su i no go I su i no go

I su wi no go I su wi no go In su wi no go In











su wi not go In su wi not go In sud wi not go In

re: Vinko

scoring: voice and 3 timpani with large suspended cymbal (inverted and placed on timpano I), medium to large cowbell (placed on timpano II), triangle (suspended over and coming into contact with timpano III), small sleighbells (placed on timpano III), waldteufel (small string drum), plastic sheet (quasi "thunder sheet"), small top, 3 coins (quarters or nickels), 2 medium sized rocks, and an artificial (sponge) rock.

notes: The vocalist proceeds through the cycle of boxes on the left (linked by white arrows) while the percussionist proceeds through the cycle of boxes on the right (linked by black arrows), each following the instructions within the boxes for the duration indicated at the upper right corner of each box. The performers may start anywhere and proceed in either direction (though direction must not be changed once begun) until one entire cycle is completed, at which point the aria is finished. The two cycles are to be considered completely independent (i.e., the starting points and directions need not coincide), though the performers should react to one another within the constraints given.

symbols:

voice	percussion
 sung	 yarn mallets
 sprechgesang	 felt (timpani) sticks
 spoken	 superball mallets
 whispered	 wire brushes
	 metal (triangle) beaters
	 rattan sticks

text: The vocalist is to construct a text based on a single topic/subject taken from various sources, e.g. literature (poems, novels, etc.), reference books (dictionaries, encyclopedias, etc.), periodicals/newspapers, technical manuals, and any other sources which yield suitable textual material. The text need not be restricted to English alone, but it is suggested that more than one language be incorporated. Once the text has been constructed, the instructions within the boxes are then applied in whatever way the vocalist deems appropriate.

35"

execute text in a pointillistic manner (sung, spoken, sprechgesang, whispered, shouted, etc.), utilizing entire range (ad libitum.)

10"

play on timpani, cowbell, and cymbal with yarn and superball mallets; very dense,  $\pm$ mf.

25"

speak as high and as quickly as possible (quasi "fast-motion") in very rapid bursts of text (1"-3"), followed by longer silences (3"-5").

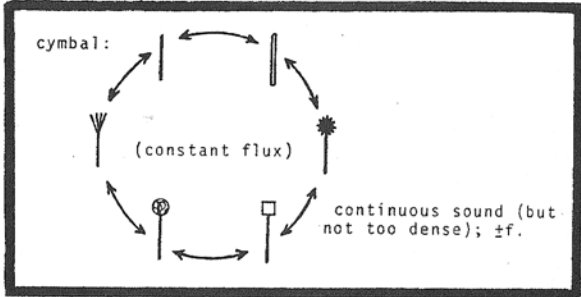
30"

sing incessantly (ie, with no breaks in sound) as though warming-up, in jagged "melodic" lines, with no apparent sense of direction; overdone, erratic vibrato; sempre ff, covering entire vocal range; "text" ad libitum, but unintelligible in its delivery; stand straight, arms to sides, show no emotion and as little physical movement as possible (percussionist: with back to audience, facing rear of performance area; vocalist: from center stage, facing stage-left.)

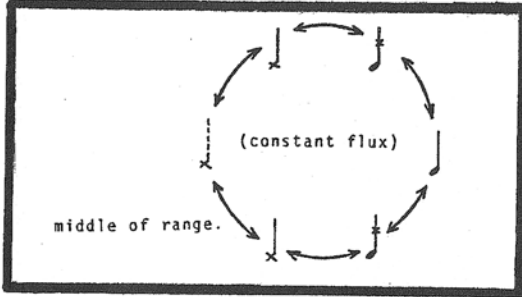
15"

play triangle (with metal) and plastic (quasi "thunder") sheet; somewhat dense,  $\pm$ mp.

35"



40"



20"

1) spin top on cymbal  
2) spin 3 coins on timpano III  
3) waldteufel on timpano II  
(sound must be continuous;  $\pm$ p.)

15"

sing (ordinario), but with both hands completely covering face; allow for occasional brief pauses (but never removing hands from face.)

40"

execute complex (ie, irregular) rhythmic patterns by striking two rocks together (which must be in plain view of the audience when in use and completely out of sight when not); this is to be done three times (sempre  $\pm$ mp) alternating with:  
1) brushes on cymbal  
2) rattan on triangle  
3) superballs on timpani/cowbell;  
the fourth time, the sponge "rock" is picked up (along with one of the real ones) but instead of being struck is hurled at either the vocalist or one of the instruments at Station I.

20"

speak as low and as slowly as possible (quasi "slow-motion") without any breaks or pauses.

5"

look about room in a somewhat perplexed manner (bordering on annoyance), as if trying to locate the source of some aural disturbance.

10"

(clear throat before beginning section): sing text on a very high pitch, molto vibrato, forte (without change); rhythms simple but uneven.

25"

play on timpani, cowbell, and cymbal with brushes, metal, and felt sticks; very sparse,  $\pm$ mf.

Mr. P's Epitaph

scoring: voice and ocarina (with optional miscellaneous instruments/toys/  
noisemakers/etc., ad libitum.)

notes: All matters concerning the execution of this aria are left to the artis-  
tic discretion (or indiscretion) of the performers.

you discredit auto repair

the LOWliest of some of The sciences

the termination of FEW that are

Bad,

Unjust,

& beautiful

In hermitism marred by

Hatred,

Violence,

& hypocrisy

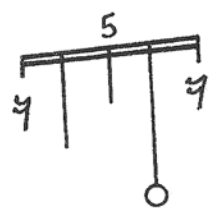
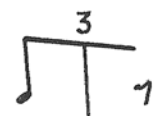
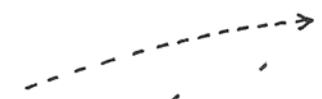
You doubt the INSularity of YOUR disOrgAniZation

Faithless,

Parsimonious,

& self-indulgent

(there's more, but not here...)



.35"



fz

4 interludes

notes: The percussionist must strive for a smooth and even flow (both aurally and visually) in each of the four interludes.

Interludes may be performed in either direction.

All other aspects concerning performance which are not indicated here or within the scores themselves are left to the discretion of the performer.

symbols:



wire brushes



roll



superball mallets



brush/rub/scrape in a  
back and forth motion



rattan sticks



brush/rub/scrape in a  
circular motion

(♩=90)

A single staff of handwritten musical notation. The notation consists of a series of notes, each with a dynamic marking and a time signature. The notes are: 15/16 p, 16/16 mp, 15/16 mf, 12/16 p, 20/16 mp, mf, 9/16 p, 16/16 mp, 25/16 mf, 12/16 p, mp, 20/16 mf. The staff begins and ends with double bar lines.

$\Psi \sim$  (fast); mf/f

$\parallel \rightleftharpoons$  (slow); p/mp

$\textcircled{\uparrow} \curvearrowright$  (slow); mf/f

$\parallel \curvearrowright$  (fast); p/mp

$\textcircled{\uparrow} \sim$  (slow); p/mp

$\Psi \rightleftharpoons$  (slow); mf/f

$\textcircled{\uparrow} \rightleftharpoons$  (fast); p/mp

$\Psi \curvearrowright$  (slow); p/mp

$\parallel \sim$  (fast); mf/f



proceed from one station to the other as fast as possible striking each instrument once only with yarn mallets; motion must be unidirectional;  $\pm f$ .

