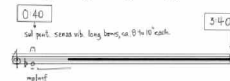









Time	Singer 1	Singer 2	Singer 3	Singer 4	Chorus	Dancers	Tbne.	Perc.	Piano	Vln.	Vla.	Vce.	Elec.	V.O.					
0:00	(offstage)	(offstage)	(offstage)	(offstage)	Positioned on stairs.														
1: Overture																			
0:10						A single dancer puts on white coat, mask, gathers up penlight, stethoscope, clicker, clipboard etc, checking self over.													
0:20						Sit slightly hunched, nervous, breathing in and out of an oxygen mask or bag.									Sitting at table, slumped and with head bowed, as if asleep.	Sit slightly hunched, tense, with your left fingers pinching the bridge of your nose, as if you have a terrible headache.	Bow in position as if about to start playing, eyeing other string players anxiously and angrily.	Bow in position as if about to start playing, eyeing other string players anxiously and angrily.	Bow in position as if about to start playing, eyeing other string players anxiously and angrily.
0:40						The dancer puts on a pair of latex gloves – the music begins with the sound of them snapping on. The dancer checks themselves over, then descends into the musicians' area. They begin by taking the percussionist's pulse for about 6 seconds. When they've done this and notated it on the chart, they click the clicker (1:06ca.).										The E-bow should be in position prior to the piece beginning so that when a key is depressed, the E-flat above middle C sounds. At 0:40 activate this E-flat (if the E-bow takes more than a few seconds to sound, you may begin a few seconds prior to 0:40). This activation should be done as if you barely know it's happening – continue slightly hunched, with fingers pressed to bridge of nose throughout.	Begin playing. 	Air bow. Copy the pace, duration and bow direction of the violinist. Eye contact should be furtive and slightly nervous.	Air bow. Copy the pace, duration and bow direction of the violinist. Eye contact should be furtive and slightly nervous.
1:06ca.						Dancer clicks clicker, then moves on to the pianist and gently examines them. The dancer should shine a light in the pianist's eyes (pianist keeps eyes closed), make the pianist follow their finger with their eyes etc, make a notation on their clipboard.									At 1:06ca. the dancer will click a clicker. This sound jolts you awake – begin methodically folding the cloths into small squares, stacking neatly in a pile.	At some point after 1:06 the dancer will come and “examine” you, pretending to shine a light in your eyes, making you follow their finger with your eyes etc. Continue activating the E-flat throughout. After the dancer leaves you, resume sitting with your fingers at the bridge of your nose, but less tense than before.			
1:13																	Begin playing. 		

Time	Singer 1	Singer 2	Singer 3	Singer 4	Chorus	Dancers	Tbne.	Perc.	Piano	Vln.	Vla.	Vce.	Elec.	V.O.	
1:29					C1-9 click pens quickly and unevenly.	Dancer clicks clicker. After finishing with the pianist, the dancer moves on to the trombonist. The dancer removes the trombonist’s mask, listens to their breath sounds etc. When the dancer is finished examining the trombonist they pat them on the back as if to say get on with it. Then the dancer makes some final notes on their clipboard, and returns to the stage. As the dancer leaves, they take the cloths the percussionist has been folding with them as well as the unfolded cloths.	<p>At some point after 1:29 the dancer will come and “examine” you, removing your mask, listening to your breathing etc. After they have finished, get ready to begin playing. Still sit slightly hunched and nervous, but a bit calmer than before.</p> <p>Begin playing.</p> 	<p>At some point after 1:29 the dancer will come and take away all the cloths you have folded/are going to fold. Freeze, sort of unsure what to do now your cloths have been taken away, annoyed but uneasy.</p>	(Sitting, E-flat activated with E-bow)	(Playing)	(Air bowing)	(Playing)		Voice singing an A above middle C, 6½” long (fading in and out), then 5 to 7” rest.	
1:43															<p>Begin playing.</p> 
2:04															
2:05					C1-9 stop clicking pens. C10 begins clicking a clicker, once every 6 to 9 seconds										
2:20ca.						The dancer exits musicians’ area, lights fade on the staging area slightly; dancer disrobes and puts things away.									
2:36	C1-9 click pens quickly and unevenly	C1-10 stop clicking pens/clicker.	Pull streamers out, in huge rapid armfuls, joyous and exuberant.												
2:51						“Say Yes Yes into the great No No Universe!” Say the text over and over again, adding in extra “yes” and “no”, speeding up and slowing down, changing pitch. The basic framework is riding the wave of the text and descending at the end of each line. Overall feel is excited and joyous and ready to spring with energy. Dynamic mf . Rough guideline Ex. 02.51 S1.						“Yes yes yes yes yes!” Say the word “yes” over and over again, speeding up and slowing down, changing pitch. The word can be so fast it runs all together in one sound – “yesyesyesyesyesyes yes yes yes!” etc. Overall feel is excited and joyous and ready to spring with energy. Dynamic mf . Rough guideline Ex. 02.51 S2.	“Say Yes Yes into the great No No Universe!” Say the text over and over again, adding in extra “yes” and “no”, speeding up and slowing down, changing pitch. The basic framework is riding the wave of the text and descending at the end of each line. Overall feel is excited and joyous and ready to spring with energy. Dynamic mf . Rough guideline Ex. 02.51 S3.	“Yes yes yes yes yes!” Say the word “yes” over and over again, speeding up and slowing down, changing pitch. The word can be so fast it runs all together in one sound – “yesyesyesyesyesyes yes yes yes!” etc. Overall feel is excited and joyous and ready to spring with energy. Dynamic mf . Rough guideline Ex. 02.51 S4.	
3:18															
3:40	END	END	END	END			FREEZE	FREEZE	FREEZE	FREEZE	FREEZE	FREEZE		END	
3:48							Relax, get ready for next scene.	Relax, get ready for next scene.	Relax, get ready for next scene.	Relax, get ready for next scene.	Relax, get ready for next scene.	Relax, get ready for next scene.			

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2: Pattern Recognition														
4:00	Standing and sitting on stage, in a group, with backs to the audience. Staring at screens, watching footage intently, as if the crew of a spaceship manning the deck and watching, alert, for vital information.	Standing and sitting on stage, in a group, with backs to the audience. Staring at screens, watching footage intently, as if the crew of a spaceship manning the deck and watching, alert, for vital information.	Standing and sitting on stage, in a group, with backs to the audience. Staring at screens, watching footage intently, as if the crew of a spaceship manning the deck and watching, alert, for vital information.	Standing and sitting on stage, in a group, with backs to the audience. Staring at screens, watching footage intently, as if the crew of a spaceship manning the deck and watching, alert, for vital information.		The stage is mostly quiet, dark, calm, the focus is on the singers watching the footage, silhouetted in the light. But every now and then a dancer bursts into a short solo, just a bare fragment, before stopping as suddenly as they started.	Sitting completely still in darkness.	Sitting completely still in darkness.	Sitting completely still in darkness.	Sitting completely still in darkness.	Sitting completely still in darkness.	Sitting completely still in darkness.	Sinetones	
4:30		Make motions – tap, tap, circle, then point at one of the screens.						At some point after 4:30, silently assemble a collection of small objects on a cloth on the table – crushed plastic cups, pieces of Styrofoam, wire coat hangers, industrial detritus. The objects should be balanced in odd ways, forming a fragile structure. Take your time to do this.						
4:35ca.	Everyone at desk begins making hand motions, counting down 54321 with fingers, military gestures, snippets of sign-language, adding an irregular staccato layer on top. Different characters can be picked out through their gestural vocabulary.	Everyone at desk begins making hand motions, counting down 54321 with fingers, military gestures, snippets of sign-language, adding an irregular staccato layer on top. Different characters can be picked out through their gestural vocabulary.	Everyone at desk begins making hand motions, counting down 54321 with fingers, military gestures, snippets of sign-language, adding an irregular staccato layer on top. Different characters can be picked out through their gestural vocabulary.	Everyone at desk begins making hand motions, counting down 54321 with fingers, military gestures, snippets of sign-language, adding an irregular staccato layer on top. Different characters can be picked out through their gestural vocabulary.	Different trios within the chorus rub their hands together very rapidly during the following times: 4:35 to 4:37 4:43 to 4:46 5:02 to 5:04 5:20 to 5:22									
4:38ca.			Beginning at 4:38ca., the singers enter singing long notes. The pitches should be drawn from the scale shown below; they may be in any octave. Each long note is the length of a single breath, and should crescendo from silence up to mp before receding to silence. The notes are separated by silences of varying lengths. The overall effect should be a shifting lattice of sung notes emerging from and receding into the sine tones on the electronics.											
4:50ca.			The long notes are sung without vibrato, and should all have an air overlay, ie they are not 100% pure sung tone. This can be done by: 1. singing with mouth closed and pressure directed towards the nose so that air whistles through the nostrils 2. singing with lips in an extremely tight <u>m</u> so that they buzz like a brass											
5:03ca.	Beginning at 4:38ca., the singers enter singing long notes. The pitches should be drawn from the scale shown below; they may be in any octave. Each long note is the length of a single breath, and should crescendo from silence up to mp before receding to silence. The notes are separated by silences of varying lengths. The overall effect should be a shifting lattice of sung notes emerging from and receding into the sine tones on the electronics. The long notes are sung without vibrato, and should			Beginning at 4:38ca., the singers enter singing long notes. The pitches should be drawn from the scale shown below; they may be in any octave. Each long note is the length of a single breath, and should crescendo from silence up to mp before receding to silence. The notes										

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5:24ca.	all have an air overlay, ie they are not 100% pure sung tone. This can be done by: 1. singing with mouth closed and pressure directed towards the nose so that air whistles through the nostrils 2. singing with lips in an extremely tight <u>m</u> so that they buzz like a brass player's embouchure 3. singing on noisy phonemes j f or v The singers should enter gradually: S3 at 4:38ca. S1 at 4:50ca. S4 at 5:03ca. S2 at 5:24ca. 	Beginning at 4:38ca., the singers enter singing long notes. The pitches should be drawn from the scale shown below; they may be in any octave. Each long note is the length of a single breath, and should crescendo from silence up to mp before receding to silence. The notes are separated by silences of varying lengths. The overall effect should be a shifting lattice of sung notes emerging from and receding into the sine tones on the electronics. The long notes are sung without vibrato, and should all have an air overlay, ie they are not 100% pure sung tone. This can be done by: 1. singing with mouth closed and pressure directed towards the nose so that air whistles through the nostrils 2. singing with lips in an extremely tight <u>m</u> so that they buzz like a brass player's embouchure 3. singing on noisy phonemes j f or v The singers should enter gradually: S3 at 4:38ca. S1 at 4:50ca. S4 at 5:03ca. S2 at 5:24ca. 	player's embouchure 3. singing on noisy phonemes j f or v The singers should enter gradually: S3 at 4:38ca. S1 at 4:50ca. S4 at 5:03ca. S2 at 5:24ca. 	are separated by silences of varying lengths. The overall effect should be a shifting lattice of sung notes emerging from and receding into the sine tones on the electronics. The long notes are sung without vibrato, and should all have an air overlay, ie they are not 100% pure sung tone. This can be done by: 1. singing with mouth closed and pressure directed towards the nose so that air whistles through the nostrils 2. singing with lips in an extremely tight <u>m</u> so that they buzz like a brass player's embouchure 3. singing on noisy phonemes j f or v The singers should enter gradually: S3 at 4:38ca. S1 at 4:50ca. S4 at 5:03ca. S2 at 5:24ca. 		(Short fragments of solos, periodically)		(Assembling structure)						
5:33								At some point after 5:33, begin to slowly drop grains of rice on the structure, letting the rice fall against different parts of the structure – this is a slow, more or less steady stream of individual grains.						PATTERN RECOGNITION
7:22	Begin talking to the other performers, active, yet soft and concentrated, as if you are the crew of a spaceship and you are discussing footage you are watching from a planet which you are considering landing on.	Begin talking to the other performers, active, yet soft and concentrated, as if you are the crew of a spaceship and you are discussing footage you are watching from a planet which you are considering landing on.	Begin talking to the other performers, active, yet soft and concentrated, as if you are the crew of a spaceship and you are discussing footage you are watching from a planet which you are considering landing on.	Begin talking to the other performers, active, yet soft and concentrated, as if you are the crew of a spaceship and you are discussing footage you are watching from a planet which you are considering landing on.				END						END