

SENTENCE :
ACÉTYLCHOLINE :
PÉRÉGRINATION

Francis KAYALI

2004

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PROGRAM NOTE

The three French words in the title have almost exact English equivalents. The colons between them indicate a relationship of causation. Two colons also suggest a fast succession of explanations, as though the first clarification was only a step on the way to a better one. Visually, the colons give symmetry to the title, and fight the linearity that would have been implied by commas or semi-colons. At the same time, the colons capture a certain mathematical, scientific appearance that somehow befits a piece with electronics.

The narrative behind this piece is inspired from two traditional stories: that of Oedipus, and that of the Monkey King. The first part of the piece depicts a hero such as Oedipus in conversation with the oracle, followed by his reaction, after being informed of his tragic fate. The first word in the title, “sentence” refers to the oracle’s solemn statement. As in English, the word can also mean a judicial decision, often a punishment.

Acetylcholine is a neurotransmitter; it is used to convey nerve signals from one neuron to the next. I associate the word “acetylcholine” with brain activity (which is only part of its function), but also, because the two words sound similar, with “adrénaline”, which evokes a state of tension and excitement. In French, the sound of the word “acetylcholine” reminds me of the tinkling of metal wind chimes, which in turn evokes the tinkling feeling when blood starts flowing back in a numb limb, or when, after the initial shock, bad news slowly sets in, as it does here, when Oedipus awakens to his fate.

The hero’s encounter with the oracle is serious and almost frightening, but it is also at times playful. The hero needs focus and flexibility to be able to follow and respond to the oracle’s mercurial moods.

The oracle and the hero communicate

using a form of glossolalia, a language understood by them alone. According to the legend, Oedipus went to the temple of Apollo at Delphi to learn about his future. The practice there was for a young woman called a Pythia to inhale vapors, chew laurel leaves, and utter the oracle’s prophecies using an incomprehensible tongue, which a priest then needed to translate. Here, I imagine that a direct dialogue between the oracle and the inquirer can take place, hence the absence of the priest, and the lack of translation.

I also incorporated into the piece the sound of wind in trees, another means by which oracles would manifest themselves and communicate with humans. Priests at the temple of Zeus at Dodona would convey the oracle’s prophecies by translating the sound made by the sacred trees. In this piece, the oracle is an invisible wandering ghost that the hero needs to invoke. The ruffling in the leaves signals the oracle’s presence.

Two more sources of inspiration in conjunction with the passage I have just described are the film *Edipo Re* by Pasolini (1967), and *Manuel de Résurrection*, a piece for singer and two samplers, by François-Bernard Mâche (1998), which also incorporates foreign-sounding syllables.

The second part of the piece, “pérégrination”, could refer to two different journeys in the story of Oedipus: his escape from his adoptive parents’ kingdom, and later his exile from Thebes, after the murder of his birth parents.

To me, this last section also evokes the story of the Monkey King, as told by the 16th century Chinese novelist Wu Ch’eng-en in “The Journey to the West” (in French, “La pérégrination vers l’Ouest”). The story has two parts. In the first, the reader is introduced to the Monkey King, a proud hero with great magical

VI

powers who, having performed many mischievous deeds, is punished by Buddha and imprisoned under a mountain. After five hundred years, the monkey is freed and sent on a mission to escort a monk who is traveling to India (or what we now call India) with the aim of bringing back Buddhist scriptures.

Here, the word “pérégrination” is akin to the word “pèlerinage” (pilgrimage), and is intended to evoke travel, reflection, and expiation. After the downfall brought on by God (or by gods, in the case of Oedipus), the journey purges the hero of the human catastrophes he leaves behind. It is a calm time for introspection, and search of peace.

Incidentally, the second part of the Monkey King’s story, the actual journey to the West, turns out to be anything but a peaceful pilgrimage, as eighty-one calamities befall the travelers before they finally reach their goal. The piece concludes before any of this excitement takes place.

Despite its somewhat serious text, the piece is never far from lighter, more playful moments, when we rise from the depths, and defend ourselves against the absurdity of it all. Those are moments when the hero strays from his momentous course, and returns to his human roots.

There is no direct programmatic link between the narrative and the music. The

opening on drums is incantative, and belongs to the “sentence” aspect of the piece. The marimba cascades that follow are whimsical, quick, light, worried, unsettled, and at times high-strung. They are thus more representative of the “acetylcholine” component of the piece. The “pérégrination” does occur as a quasi-second movement, yet refers back to earlier material. The piece depicts the whole situation somewhat non-linearly and kaleidoscopically, in the manner of thoughts or dreams.

Sentence : Acétylocholine : Pérégrination incorporates sounds created by the Buchla synthesizer at Stony Brook University. Dylan Benson commissioned this piece in the Spring of 2002, at a time when all that he had heard composed by me were two short studies using these sounds. Hence, it is my hope that he will find some of what he was envisioning by my inclusion of them within the context of this piece.

This piece is dedicated to Dylan, with many thanks to him for investing so many hours, teaching me about percussion writing, going over sketches, practicing and recording the music, and for his patience, while the piece slowly came to life.

- Francis Kayali

NOTE TO THE PERFORMER

Sentence : Acétylcholine : Pérégrination is a piece for marimba and percussion, played over a pre-recorded part. The full score includes a complete description of the recorded part, such that one could re-create it entirely if desired or if necessary. While developing your own recorded part is encouraged, such a time-consuming task cannot be required. Please contact the composer if you would like a recording of the electronic part.

You will note that many components of the recorded part are not precisely notated. It is up to the percussionist to improvise these sections, adhering to the instructions (if there are any), the intention of the piece (you may get a sense of this from reading the program notes), the nature of the instrument which you are called on to play, and your own sense of what might be appropriate at that given point. It is suggested that you record all of the other parts first, including the live part, and leave the improvised sections for last, so that you can hear the entire texture to which you are contributing while recording your improvisation.

Finding a Buchla synthesizer is not as easy as finding a piano. If you are trying to create a new recorded part, you may use any synthesizer. Do not worry about reproducing the pitches indicated in the score (mm. 135-184). If possible, avoid standard tuning. Favor vintage “electronic” sounds that evoke the 1970’s, computers, and space travel.

For the first Buchla section (mm. 135-184), the introductory texture should give a shimmering, tinkling effect (upper reg-

ister, very quick succession of glassy, pearly sounds). The texture which then emerges and becomes predominant should feel obsessive (use loops) and be more or less in the key of B minor. Create an increase in tension by gradually shortening the loop. The texture suddenly gets stuck on a high F sharp, which gradually bends down to an F natural. Return to the B minor section (by re-introducing notes into your loop) and conclude with the shimmering texture.

The last section of the piece introduces two new textures from the synthesizer: “Bells” and “Birds”. Vary each statement of the bells. Provide different attacks. Present them over a generally inconspicuous meandering background. Try to make the “Birds” sound enough like birds that the listener may eventually forget that they are synthesized. They are supposed to evoke a peaceful setting, and provide a light conclusion. If you choose to end on a darker, more ominous note, synthesize crows, or owls. Remember to vary the panning, so as to make your textures move around and come alive.

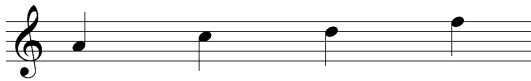
In this piece, you will be called on to talk, and record your speech. Make your voice convey a mood on par with the program (whether you are a man or a woman, whether your voice is high or deep, you need to sound like an oracle and like a mythological hero). Also, when you perform this piece, do not neglect the theatrical element. Your expression, your gestures, the whole “dance” contributes to the audience’s experience.

INSTRUMENTATION

Instruments needed
for both the live performance
and the recording

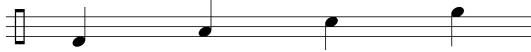
- low conga (1)
- high conga (2)
- low bongo (3)
- high bongo (4)

approximate pitches:



Low Conga High Conga Low Bongo High Bongo

notation:



- marimba (5)
- dumbek (6)



performer's voice

3 loudspeakers, 2 compact disc players

Instruments needed
only in the recording

- snare drum
- timpani
- talking drum
- castanets
- triangle

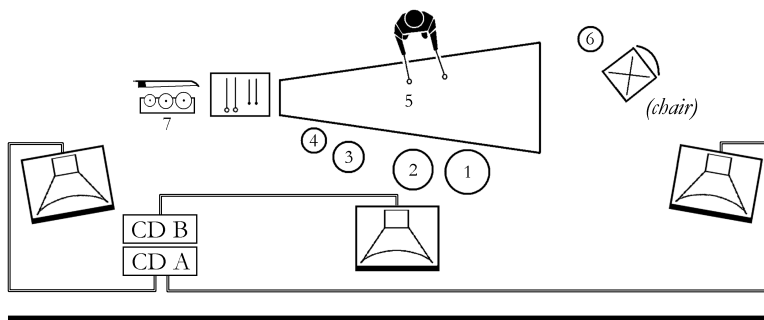


- police whistle
- high hat cymbal
- violin
- harpsichord

African Ensemble

- conga(s)
- kagan
- shaker(s) (axatse)
- clave
- cow bells (gankogui)

Setup Diagram:



Audience

Other sounds in the recorded part:

wind in trees

(NB: this is tricky since this sound is very close to white noise.

The leaves must somehow be in there.)

flowing water sounds

weather sounds

synthesizer sounds (Buchla, or other)

voice of a person other than the performer

SENTENCE : ACÉTYLCHOLINE : PÉRÉGRINATION

Duration: c.15 minutes

FRANCIS KAYALI
2004

Declamatory, irregularly and with increasing intensity ♩ = 80 (2)

High Bongo
Low Bongo
High Conga
Low Conga

Speech

Marimba

Drums I

Speech I

Marimba I

Drums II

Marimba II

Recording⁽¹⁾

Marimba III

Marimba IV

Additional Recorded Parts

ff (light snare drum sticks) (rim shot)

(1) See endnotes, page IX.
(2)

change to medium hard rubber mallets

8 *fff* (♩ = 80)

Elegant, detached ♩ = 92 (♩ = 80)

14 *f* poco a poco ral. et decrescendo *p*

8va

A tempo (a little faster) ♩ = 96

20 *f* poco a poco ral. et decrescendo *p*

8va

♩ = 80 (same mood as at the beginning)

26 *f* (same mallets) *mf* *ff* *mf* *fff* *f*

D. I (rec.) *B_I* *B_I*

♩ = 100

33 *f* poco a poco ral. et decrescendo

8va

M. I (rec.) *f* (3) poco a poco ral. et decrescendo

medium hard mallets *8va*

M. II (rec.) *f* (3) poco a poco ral. et decrescendo

medium hard mallets *8va*

M. III (rec.) *f* (3) poco a poco ral. et decrescendo

medium hard mallets *8va*

37

37

SNARE DRUM (snare on)
fp < f *fp < ff*

M. I (rec.) *mp* *mf* *Glissando (A)*

M. II (rec.) *f* *mf* *Glissando (A)*

M. III (rec.) *mf*

A1 B2

42

A tempo (a little faster $\text{♩} = 104$) (senza ral.)

42

A tempo (a little faster $\text{♩} = 104$) (senza ral.)

f poco a poco decrescendo

(2 CONGAS + 2 BONGOS)

D. I (rec.) *f* poco a poco decrescendo (senza ral.)

M. I (rec.) *f* poco a poco decrescendo (senza ral.)

D. II (rec.) (medium hard mallets) *mf* poco a poco decrescendo (senza ral.) *mp*

M. III (rec.) *f* poco a poco decrescendo (senza ral.)

A2

46

The score consists of six systems of staves, each with a treble and bass clef. The time signature is 2/4. Measure numbers 46, 47, and 48 are indicated at the end of each system.

- System 1:** Piano part. Dynamics: *mp* (measures 46-47), *mf* (measure 47), *p* (measures 47-48).
- System 2 (M. I (rec.)):** Dynamics: *mp* (measures 46-47), *p* (measure 47), *f* (measures 47-48), *ff* (measure 48).
- System 3 (D. II (rec.)):** Dynamics: *f* (measures 46-47), *mp* (measure 47), *f* (measures 47-48), *ff* (measure 48).
- System 4 (M. II (rec.)):** Dynamics: *f* (measures 47-48), *ff* (measure 48).
- System 5 (M. III (rec.)):** Dynamics: *mp* (measures 46-47), (5-layer tremolo) (5) *mp* (measure 47), *f* (measures 47-48), *p* (measure 48).
- System 6 (M. IV (rec.)):** Dynamics: (5-layer tremolo) (5) *mp* (measures 46-47), *f* (measures 47-48).

A₂

Energetically (circa ♩ = 108)

M. I (rec.)

D. II (rec.)

M. II (rec.)

M. III (rec.)

A₂

M. I (rec.)

A₂

55 (senza rit.)

D. I (rec.) (2 CONGAS + 2 BONGOS)

M. I (rec.) fade out (7) *f* poco a poco decrescendo

M. II (rec.) *mf* *ff*

M. III (rec.) *mf* *ff* *f* *f* poco a poco decrescendo

M. IV (rec.) *f* poco a poco decrescendo

A₂

59

The musical score consists of five systems, each with a treble and bass staff. The first system (unlabeled) begins with a treble staff containing eighth-note patterns and a bass staff with a whole note chord. Dynamics include *mp*. The second system (D. I (rec.)) has a treble staff with eighth notes and a bass staff with a whole note chord. Dynamics include *mp*. The third system (M. I (rec.)) has a treble staff with eighth notes and a bass staff with a whole note chord. Dynamics include *mp*. The fourth system (D. II (rec.)) has a treble staff with eighth notes and a bass staff with a whole note chord. Dynamics include *mp* and *f*. The fifth system (M. III (rec.)) has a treble staff with eighth notes and a bass staff with a whole note chord. Dynamics include *mp*. The sixth system (M. IV (rec.)) has a treble staff with eighth notes and a bass staff with a whole note chord. Dynamics include *mp*.

A₂

62

p

M. I (rec.)

D. II (rec.)

M. II (rec.)

M. III (rec.)

(5-layer tremolo) (5)
mp *f* *p*

M. IV (rec.)

(5-layer tremolo) (5) *f*

TIMPANI

Rec. 1

p *f*

A₂

64 **Maestoso** (a little slower) ♩ = 92

fff

D. I (rec.)

M. I (rec.)

D. II (rec.)

M. II (rec.)

M. III (rec.)

M. IV (rec.)

Rec. 1

(TIMPANI)

f

A₂

ECHO OF LIVE DRUMS (ping pong delay)

B₃

68 **2 - 3 seconds** **10 seconds** **7 - 8 seconds** **9 - 10 seconds** ♩ = 80 (in the distance)

D. I (rec.)

Rec. 1

Rec. 2

(ECHO)

medium hard mallets

f *mf* *p*

WIND IN LEAVES

SNARE DRUM

pp (snare on)

DUMBЕК (16th note groove, uncoordinated and somewhat faster tempo)

DIALOGUE (8)

fade out

A₂

B₃

B₃

75 $\bullet = 92$ medium hard mallets *mf* *very slighty accel.* $\bullet = 104$ *p* *slow down again slightly*

Reh ko Reh ko Reh ko teesh no Reh ko teesh no day no tee kee. tee kee tee kee tee kee *p*

Sp. I (rec.) *whispered* *mf* tee kee tee ka va (echo and reverb)

Rec. 1 (WIND IN LEAVES) CASTANETS TRIANGLE in the distance muffle immediately

Rec. 2 (DUMBEK GROOVE) WIND IN LEAVES

Rec. 3 TALKING DRUMS (2 layers) improvise along the dumbek groove and the live part

A₂ B₄

81 *Faster* $\bullet = 112$ *rit.* *p* CROTALE (metal mallet)

Rec. 1 SNARE DRUM CASTANETS (improvise the rhythm)

Rec. 2 (DUMBEK GROOVE) (WIND IN LEAVES) invented language

Rec. 3 (TALKING DRUMS)

A₂

85 $\bullet = 92$ *mf* (medium hard mallets) *p* *mf* (on edge) *mf*

f Yor ma tal tee for hosh nie vo vo

Rec. 1 pan: C (as though the sound was coming from the drum)

Rec. 2 (DUMBEK GROOVE)

Rec. 3 (TALKING DRUMS)

A₂

fast accel. $\bullet = 126$ very suddenly, very much faster (a little frantic) change to hard cord slower

switch to mallet handles competitive **B7**

mf

mf

mallet handles

VOICES: "Yeeeee-ha!"

BOWED CROTALES

sound of mallet bouncing on drum head (2 layers) **A2** **B7**

108 $\bullet = 80$ very light *pp*

Declamatory

Reh ko teesh no day no tee kee.

D.I (rec.)

Sp. I (rec.) (different voice)

Tor ko mal tee for hosh nie vo.

M. I (rec.) *p*

bowed

Rec. I (BOWED CROTALES)

A2 WIND IN TREES

112 questioning with handles

questioning

Yor ma tal tee nor hosh nie vo?

D. I (rec.) *mp* Bongo with stick handles

Sp. I (rec.) lower, wisely

Teesh no tee reh day no tee kee.

echo "nie vo, nie vo, nie vo" **B8**

M. I (rec.)

Rec. I (WIND IN TREES)

A2 **B8**

116 back to tips *p*

fatalistic

Teeh no tee reh day no tee kee. Tee kee tee ka va

D. I (rec.)

Sp. I (rec.)

tee kee tee kee tee kee tee kee tee kee

Rec. 1

CASTANETS

HIGH-HAT CYMBAL

strike with drumstick

Rec. 2

CHANT

A₂

119

mf p ppp mf f p p

Tor ko mal tee for hosh nie vo Yor mo tal tee nor hosh nie vo? Teeh no ti reh day no tee kee.

D. I (rec.)

Sp. I (rec.)

Reh ko teesh no day no tee kee. Tor ko mal tee for hosh nie vo Yor mo tal tee nor hosh nie vo? Teeh no ti reh day no tee kee.

Rec. 1

Rec. 2

(CHANT)

A₂

123 9 seconds 10 seconds

Go sit in the chair. Take the dumbek. **DUMBEK** Play a fast and soft background, similar to the recorded dumbek part called for previously.

Sp. I (rec.)

Kar kesh par kier-kon Bios sme-ioss merss Tar miel esh E - lif tiursh da-ish ka mliuchmorkum Kar

Rec. 1

WATER SOUNDS

Rec. 2

(CHANT)

A₂

130 (DUMBEK) Prepare to bow crotales.

decrese. ----- niente

Sp. 1 (rec.)

esh par kier kon? Kar kesh par dor von? Tiursh, kie-ron, Te-sesh no tee reh day no tsee.

Rec. 1 (WATER SOUNDS) WATER SOUNDS SHIMMERING BUCHLA

Rec. 2 (CHANT)

A₂

136 ♩ = 116 CROTALES

bowed

Rec. 1 (WATER SOUNDS) fade out ----- (SHIMMERING BUCHLA)

Rec. 2 BUCHLA (LOOP)

A₂

143 bowed

Rec. 2 (BUCHLA LOOP) heterodyning effect

A₂

155 MARIMBA ♩ = 160 medium yarn mallets

f This part is not coordinated with the Buchla part notated below.

Rec. 2 (BUCHLA LOOP)

A₂

159

Rec. 2

A2

165

Rec. 2

A2

171

Rec. 2

A2

176

Rec. 2

A2

Repeat these measures as many times as necessary so as to coordinate roughly with the end of the Buchla loop.

p

181

Rec. 2

A2

SHIMMERING BUCHLA

A2

186 $\bullet = 96$

pp medium hard rubber mallets

poco meno mosso

poco rit.

p

Rec. 1

SHIMMERING BUCHLA

A3

191

A tempo $\bullet = 96$

f \rightarrow *ff*

insist, louder

f

197

poco meno mosso

p

A tempo

ff

Sp. I (rec.)

SHIMMERING BUCHLA

poco meno mosso

p

M. I (rec.)

in the distance (*p*)

in the distance (*p*)

A4

A5

205

Faster

f poco a poco ral. et decrescendo

p

M. I (rec.)

(closer)

Glissando (4)

Glissando (4)

A6

A5

212 $\text{♩} = 56$ medium hard yarn mallets *poco rit.* *a tempo* *poco rit.*

M. I (rec.)

216 *a little agitated* *calmer* *pp*

mf *mp* (leading in)

221 *more energy (poco a poco accel. et cresc.)*

223 *f*

226 *cresc.*

229 *ff* *subito molto rit., then immediately accelerate back to tempo (somewhat like the tempo of a bouncing ball)* *p* *more energy (poco a poco accel. et cresc.)*

231

234

Measures 234-238. Treble clef, 3/4 time. *f* dynamic. Accents (>) are present over the notes. The key signature has one sharp (F#).

237

Measures 237-241. Treble clef, 3/4 time. The key signature changes to two flats (Bb, Eb).

239

Measures 239-243. Treble clef, 3/4 time. The key signature has two flats (Bb, Eb).

242

Measures 242-246. Treble clef, 3/4 time. *cresc.* marking above the staff. The key signature has two flats (Bb, Eb).

245

Measures 245-247. Treble clef, 3/4 time. *fff* attack! marking below the staff. *8va* marking above the staff with a dashed line indicating an octave shift.

248

Measures 248-250. Treble clef, 3/4 time. *change to rubber mallets* marking above the staff. The key signature has two flats (Bb, Eb).

251

Measures 251-254. Treble clef, 2/4 time. *mf* dynamic. *Insolent, blind, bold* text above the staff. *♩ = 92* tempo marking above the staff.

A6

VIOLIN PASSAGE (10)

Rec. 1

Rec. 2

HARPSICHORD

Recorder parts for measures 251-254. Rec. 1 is in 2/4 time. Rec. 2 is in 2/4 time. A box labeled "HARPSICHORD" is placed over the Rec. 2 staff. A circled "3" is above the final measure of Rec. 2.

Attacca ♩ = 120

niente poco a poco accel.

fp (rubber mallets)

niente

Heh Heh Heh Heh

D. I (rec.)

Sp. I (rec.)

Rec. 1 TRIANGLE HARPSICHORD HIGH BONGO

Rec. 2 LOW BONGO

Rec. 4 LOW CONGA

A6

♩ = 160

(ral. back to tempo)

Heh Heh Heh Heh Heh

D. I (rec.)

Sp. I (rec.)

Rec. 1

Rec. 2

Rec. 4

A6

285

(AFRICAN TEXTURE)

D. 1 (rec.)

A6

292

(AFRICAN TEXTURE)

D. 1 (rec.)

BUCHLA BELLS

MEANDERING BUCHLA starts

(approximate pitches)

DRUMS

A6

305

♩ = 48 molto rubato

p

medium yam mallet

BUCHLA BELLS + MEANDERING BUCHLA continue

(DRUMS) fade out SHIMMERING BUCHLA

A6

311

rit. ----- a tempo

< f > p mp f mp p p mp p

(BUCHLA BELLS + MEANDERING BUCHLA)

(SHIMMERING BUCHLA)

A6

317

decresc. ----- niente

pp *f* *mp*

mp subito *pp*

M. I (rec.)

fade in -----

Rec. 1 (BUCHLA BELLS)

A6

323

CROTALES (bowed, ad lib.)

f *p*

M. I (rec.)

Rec. 1 (BUCHLA BELLS) BUCHLA LOOP VIBAPHONE PADS

A6

329

Step Aside. Remain Standing.

rit. ----- a tempo

mp *f* *mp* *p* *p* *mp* *p*

M. I (rec.)

Rec. 1 (BUCHLA LOOP) (VIBAPHONE PADS) (BUCHLA BIRDS)

A6

335

p

M. I (rec.)

Rec. 1 (BUCHLA BIRDS) (BUCHLA LOOP)

A6

340

Return to the marimba.

M. I (rec.)

slower

poco rit.

pp

Rec. 1

(BUCHLA LOOP) fade out

BUCHLA LOOP

A6

345

f

mp

Rec. 1

(BUCHLA LOOP)

A6

DRUMS

351

sfz

mf

Rec. 1

(BUCHLA LOOP)

(DRUMS)

A6

359

mf

Rec. 1

(BUCHLA LOOP)

(DRUMS crossfade to AFRICAN TEXTURE)

A6

366

f

mp

mf

p

mp

Rec. 1

(BUCHLA SEQUENCE) fade out

(AFRICAN TEXTURE)

A6

rit. -----

poco accel.

rit. -----

Step aside.

poco accel.

rit. -----

gradually back to tempo

(6/8 feel, still)

(BUCHLA LOOP)

BUCHLA LOOP

A6

A6

(back to "normal")

rit. ----- a tempo

p

mp p

rubber mallets 8va -----

Return.

f (don't coordinate with the tempo of the recorded marimba line.)

slower

poco rit.

pp

ORGAN (Low Eb)

poco a poco decel. -----

20 seconds




ORGAN

A7

ENDNOTES

- (1) (page 1) These parts are entirely pre-recorded, and triggered by the performer (or, if preferred, by an assistant).

Three speakers are needed: two in the usual left and right positions, and one under or near the marimba. This center speaker is intended to produce sounds simultaneously with the percussionist, and give the illusion that the percussionist is producing them.

Prepare two compact discs: CD A containing the stereo events and CD B with the center speaker's mono events. Throughout the score, symbols help describe the recorded part.  indicates the start of track. If the circle contains the letter A, the track to be triggered is on the stereo CD (CD A). If it contains the letter B, the track is on the mono CD (CD B). The number refers to the track number on each disc.  indicates that a track is currently playing, and  indicates the end of a track.

The percussionist may decide to use audio cues. The cues can be transmitted through an earphone, but other cueing techniques may be used if preferred.

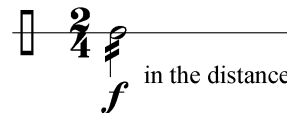
It is suggested that a tempo framework for the entire piece be recorded first (perhaps in 4 or 5 sections), and the tape parts recorded subsequently, using the framework for reference.

- (2) (m. 1) Metronome markings are not binding. They appear only to give an idea of what the tempo should be.
- (3) (m. 33) When making the recording, in order to ensure coordination through the decelerando, record Marimba I first, then follow that tempo for Marimba II and Marimba III.
- (4) (m. 37) This glissando is obtained by using computer software such as Hyperprism™ (by Arboretum Systems, Inc.) You will need to record a longer roll for ascending glissandi, since the computer

will speed up the sound, and thus shorten its duration. For the same reason, you will need to record a shorter roll for descending glissandi.

- (5) (m. 47) You should record each layer (staff by staff or voice by voice) separately. General rule: in the recorded part, record as many layers as necessary to make the passage easily manageable (do not attempt to simultaneously play all that is notated in a given "part", or even on a given staff.)
- (6) (m. 50) Using sound software.
- (7) (m. 55) "Decresc." means that the performer needs to gradually play softer; "fade out" does not apply to the performer: the performer should keep the music at the indicated dynamic, but the recording is faded out during playback.

Example:



This passage is recorded forte then manipulated so as to make it sound as though it's coming from a distance.

- (8) (m. 71) Have two people record the dialogue in Appendix A.
- (9) (m. 95) The recording plays at the same time as the player, and it seems as though the player is triggering the sound. The sound starts in the speaker which is placed under or near the marimba. The sound should then spread to the other two speakers.
- (10) (m. 251) See Appendix B. If you can find a violinist who is willing to play this passage, you may substitute a live performance for the recorded one. Place the violinist in the room or behind the stage, or simply have the violinist walk in, play the passage, and leave once it is over.
- (11) (m. 281) See Appendix C

APPENDIX A

FOREIGN LANGUAGE DIALOGUE

Please make the text sound like a foreign language. Roll your R's if you can. These syllables aren't supposed to mean anything in any existing language. This is the language that the "hero" (played here by the percussionist) uses to communicate with "the oracle" (the recorded part). The "translation" in brackets is intended to inspire the actors as to what mood they should seek to convey when reading their part.

1) DIALOGUE

A: Kar kereme nee. Rodala eesh der üs.

[There's an ant invasion. They're eating entire houses.]

B: No korö var teel. Var tresh iulch nar kosh?

[That sounds like baloney. Who told you that?]

A: Razzé.

[The neighbor.]

B: Balonj razzé dem eoh day zaj.

[The neighbor is crazy.]

A: Lorož teem no shkreen. Saros teek reh day.

[I don't think he made it up this time. It's in today's newspaper.]

B: Darash reh day, min daraj ay!

[If it's in the newspaper, can't argue with that!]

A: Low teem reh day.

[Here, take a look at the paper.]

B: Min daraj ay! Kar poosh neshenzk?

[My god! Did you tell the others?]

A: Unh unh [*as in English*]. Maij dorlech reh dayashmees.

[No. They were still sleeping.]

B: Karesh essiss, trochöss klesh!

[Well go and tell them, idiot!]

APPENDIX B
VIOLIN SCORE

♩ = 112

f

rit. -----

subito *mp*

APPENDIX C
AFRICAN TEXTURE

♩ = 100 Repeat 13 times. End with a downbeat.

The musical score consists of five staves, each representing a different instrument. All staves are in common time (C) and marked with a forte (*f*) dynamic. The score is enclosed in a large bracket on the right side. The instruments and their patterns are as follows:

- c. 3 Congas:** A rhythmic pattern of quarter notes with eighth rests, starting with a half note followed by quarter notes.
- Kagan:** A rhythmic pattern of eighth notes and quarter notes, starting with a quarter note followed by eighth notes.
- 2-3 Shakers:** A rhythmic pattern of eighth notes and quarter notes, starting with a quarter note followed by eighth notes.
- Clave:** A rhythmic pattern of quarter notes and eighth notes, starting with a quarter note followed by eighth notes.
- 1-2 Cow Bell(s):** A rhythmic pattern of quarter notes and eighth notes, starting with a quarter note followed by eighth notes.