



THE HEALTH

*a celebration
of the life force*



by Sam Scranton

The Health

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Duration: 85 minutes, no intermission

About:

The Health is an evening-length musical ceremony that imagines health not as a property of individual bodies, but as a vital, cosmic force that flows through all things. It suggests that all matter is both beneficiary and victim of the agency and vitality of The Health. Human, virus, cheetah, zebra, rock, water. *The Health* incorporates forms drawn from the healthcare industry, diagnostic tests, hold music, meditation music, and places them in an expanded musical, visual, theatrical landscape. It asks: if health were an American religion, what might a proper theology look like? What might a ceremony feel like? A cosmology? *The Health* celebrates the life force in its weight, silliness, and joy.

Dedication:

The Health is dedicated to Mocrep. *The Health* exists because of Mocrep. *The Health* is dedicated to not just the ensemble, but the individual people that performed and helped to make this piece more than a worthless abstraction stuck in my head. Eternal thanks to Zach Good, Deidre Huckabay, Lia Kohl, Zach Moore, Andrew Tham, and Chris Wood (as well as Jenna Lyle and Ryan Zerna who workshopped an earlier version of the piece). You are my idols and I love you. *The Health* takes its shape from friendship: karaoke sessions, individual ways of being, musicianship, vision, humor, being down for anything, having inspirational solo practices, a lot more too.

More than a Dedication:

This piece also physically exists because it was made in extended collaboration with Mocrep. Video/installation conceived by Andrew Tham and Chris Wood and Sam Scranton in collaboration with Deidre Huckabay. Costumes made by Deidre Huckabay, designed in collaboration with Sam Scranton, Andrew Tham, and Chris Wood. Lighting design and overseer of tech and live sound by Zach Moore. Projector/screen installation and video mapping by Chris Wood. Screens built by Molly Roth Scranton and Sam Scranton.

Electronics and Media

All sounds are amplified and run through a PA. Each Part delimiter uses projected text controlled with a Touch OSC device. Diagnostic 1 uses two audio files: 1.) a drone and a voice recording. Each World Synthesis section has its own corresponding video and undulating sine tone chord drone. Diagnostic 2 uses prerecorded voice and synthesizer sounds, as well as 4 discrete projected images. Magic Moment uses 4 projection mapped videos and a synthesizer drone.

Instrument List and Item Inventory

Microphones

- 6 headset mics
- 1 condenser mic (recorders and clarinet)
- 1 DPA (cello)
- Optional: 2 dynamic mics (one for radio, one for claves)

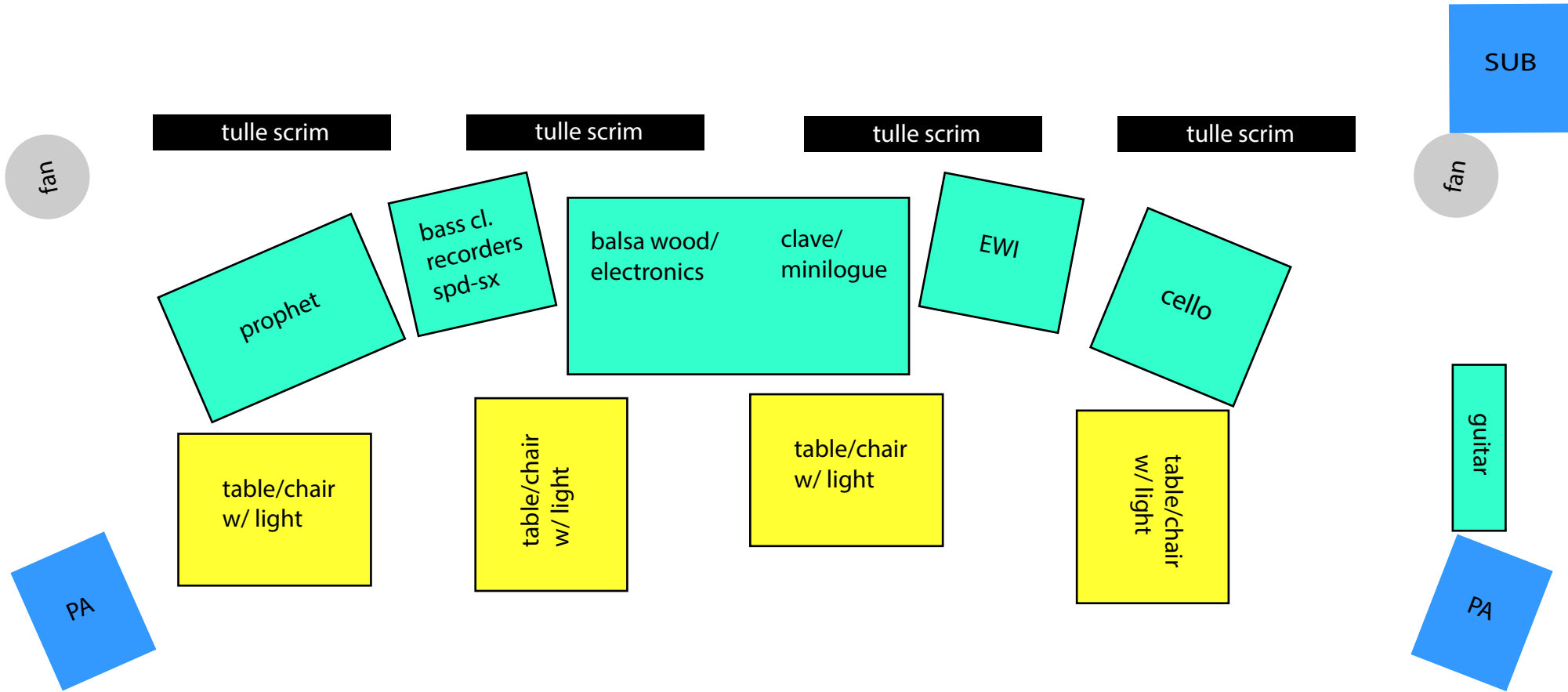
Instruments

- Voice (all performers)
- Bass Clarinet (low C), Recorders
- Cello, Radio
- EWI as midi controller (for Apple DLS synth 78)
- Electric guitar
- Electric bass
- SPD-SX sample pad
- Prophet 6 synthesizer
- Amplified Balsa wood (run through modular synthesizer)
- Minilogue synthesizer
- claves

Additional Items

- 6 LED Lights (2 for wash, 4 for local)
- DMX Lightbox (to control LEDs)
- Projector
- 2 Fans
- Oversized paper (at least 20 sheets per performance (5 for each of 4 performers))
- Large Markers
- Large foam-core (for projection)
- 4 Tray tables
- One large table
- Matching tablecloths for 4 tray tables
- Separate matching tablecloths for Prophet stand and large table
- If not memorized, 6 music stands

- Optional extra lights
 - Spot light (for solos)
 - Disco ball (for solos)



The Health: Setup Diagram

PART I

ZM: walks onto the stage and holds up a huge blank piece of foamcore.

Sam: presses the touch_osc button titled “Part I” that projects the image “0_Part_1.jpg” onto the foamcore.

1. The Health Opening

1 $\text{♩} = 70$ general midi sound 76

The score is for a 4/4 piece in B-flat major. It features six staves: EWI (Electronic Wind Instrument), PROPHET 6 (two staves), Electric Bass, Claves, Wood (Drum Machine), and SPD-SX (808) (Drum Machine). The tempo is 70 BPM. The EWI part has two triplet markings (3:2) and a dynamic of *mf*. The PROPHET 6 part has a dynamic of *mf*. The Electric Bass part has a dynamic of *mf*. The Claves part has a dynamic of *mf*. The Wood part has a dynamic of *pp* and a *sempre* marking. The SPD-SX (808) part has a dynamic of *mf*.

EWI

PROPHET 6

Electric Bass

Claves

Wood

SPD-SX (808)

mf

mf

mf

mf

mf

pp *sempre* *mf*

mf

6

EWI

Prpht.

E. Bass

Clv.

Wood

B. D.

Detailed description: This is a musical score for six instruments: EWI, Prpht., E. Bass, Clv., Wood, and B. D. The score is divided into five measures. A box containing the number '6' is positioned at the top left. The EWI part features a melodic line with a triplet of eighth notes in measures 2 and 4, marked with a '3:2' ratio. The Prpht. part consists of two staves, with the upper staff playing chords and the lower staff playing a steady bass line. The E. Bass part plays a simple bass line with quarter notes. The Clv. part plays a rhythmic pattern of quarter notes. The Wood part plays a rhythmic pattern of eighth notes. The B. D. part plays a rhythmic pattern of quarter notes.

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The musical score consists of six staves. The EWI staff (top) features a treble clef and contains two measures of music, each with a triplet of eighth notes marked with a '3:2' ratio. The Prpht. section (second and third staves) uses a grand staff with two bass clefs; the upper staff contains chords, and the lower staff contains a single note. The E. Bass staff (fourth) uses a bass clef and contains a single note. The Clv. staff (fifth) uses a percussion clef and contains a single note. The Wood staff (sixth) uses a percussion clef and contains a single note. The B. D. staff (seventh) uses a percussion clef and contains a single note. The score is divided into five measures by vertical bar lines.

18

EWI

Prpht.

E. Bass

Clv.

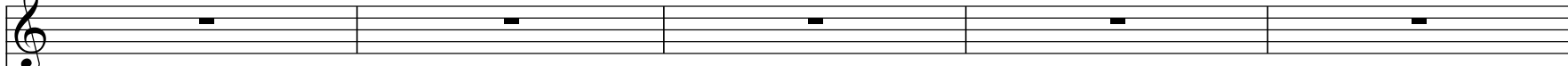
Wood

B. D.

Detailed description of the musical score: The score is for measures 18 through 22. Measure 18 is highlighted with a box containing the number '18'. The EWI part has a treble clef and a key signature of one flat. It features a triplet of eighth notes (G4, A4, B4) in measures 18 and 20, with a '3:2' ratio indicated above the notes. The Prpht. part consists of two staves. The upper staff has piano chords in measures 18 and 20, while the lower staff has bass notes in measures 19 and 21. The E. Bass part has bass notes in measures 19 and 21. The Clv. part has a rhythmic pattern of eighth notes and rests in measures 18-22. The Wood part has a rhythmic pattern of eighth notes and rests in measures 18-22. The B. D. part has a rhythmic pattern of eighth notes and rests in measures 18-22.

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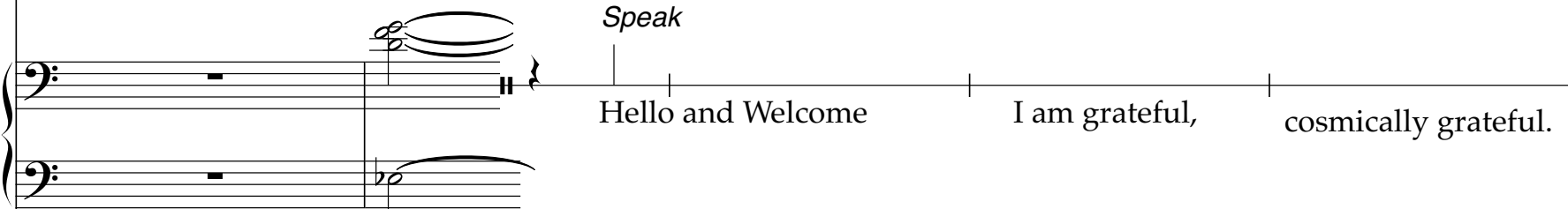
EWI



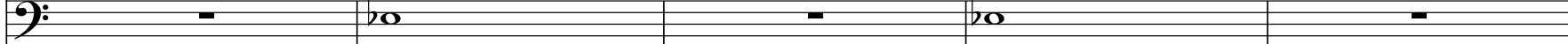
Prpht.

latch and sustain until end
Speak

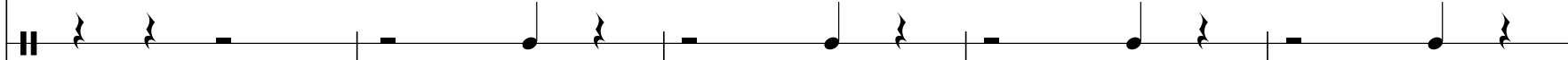
Hello and Welcome I am grateful, cosmically grateful.



E. Bass



Clv.




Wood

mark tree sample



B. D.



29

EWI

Prpht.

that we're here together in this place and in this moment

considering the vastness of space,

the apparent emptiness of space.

E. Bass

Clv.

Wood

B. D.

33

EWI

Prpht. and all of the impossible things that have happened in our universe over the course of 13.7 billion years. the odds have been unfairly stacked against us meeting together like this.

E. Bass

Clv.

Wood

B. D.


Detailed description: This is a musical score for a six-part ensemble. The parts are EWI (Electric Wind Instrument), Prpht. (Prophet), E. Bass (Electric Bass), Clv. (Clavichord), Wood (Woodwinds), and B. D. (Bass Drum). The score is divided into four measures. The Prpht. part contains the lyrics: "and all of the impossible things that have happened in our universe over the course of 13.7 billion years. the odds have been unfairly stacked against us meeting together like this." The EWI, E. Bass, Clv., Wood, and B. D. parts contain musical notation including rests, notes, and articulation marks.

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EWI

Prpht.  It's pretty hostile out there Yet here we are. We are together in this place and in this moment thanks to

E. Bass

Clv. 

Wood 

B. D. 

41

EWI

Prpht. the world spirit, the living force, the animal machine, the little cloud, the health.

E. Bass

Clv.

Wood

B. D.

Detailed description: This is a musical score for a six-part ensemble. The parts are EWI (Electric Wind Instrument), Prpht. (Prophet), E. Bass (Electric Bass), Clv. (Clavichord), Wood (Woodwinds), and B. D. (Bass Drum). The score is divided into four measures. The Prpht. part has lyrics: "the world spirit, the living force, the animal machine, the little cloud, the health." The EWI and E. Bass parts have rests in all measures. The Clv. part has a rhythmic pattern of quarter notes with accents. The Wood part has a rhythmic pattern of eighth notes with accents and a slur over the second and third measures. The B. D. part has a rhythmic pattern of quarter notes with accents.

45

EWI

Prpht. I ask that tonight the will of the health, and the beauty of the health, and the communion of the health, be with us all.

E. Bass

Clv.

Wood

B. D.

Detailed description: This is a page of a musical score for a concert band. It features six staves: EWI (Euphonium/Wall Horn Instrument), Prpht. (Prophet/Trumpet), E. Bass (Euphonium/Bass), Clv. (Cymbal), Wood (Woodwind), and B. D. (Baritone/Drum). The Prpht. staff contains the lyrics: "I ask that tonight the will of the health, and the beauty of the health, and the communion of the health, be with us all." The EWI and E. Bass staves show rests. The Clv., Wood, and B. D. staves show rhythmic patterns with stems and flags, and the Wood staff includes a slur over two measures.

2. Diagnostic 1

Performance Notes

Pre-recorded audio

This section requires two pieces of pre-recorded audio:

- 1.) Diagnostic1_Vessel_Stem.wav , which sounds like a test tone (ca. E flat 4) recorded onto tape. It's a constant drone.
- 2.) Pre-recorded audio of the performer's voice pitched down 2 semitones, performing the "computer" role of the following score.

In performance, mix these two files together for playback. The test tone should not be so loud as to interfere with speech comprehension, but it should be loud enough to exert a consistent presence in the room.

Performer Instructions

The performer should be seated, looking toward the audience. They should recite the text with a sense of authority and directness, as if administering a test. Avoid a monotone delivery. The voice should be amplified and mixed in with the pre-recorded audio.

Reading the Score

The score is read from left to right, top to bottom. Often the computer says a line, and then the performer's response is indicated in the next row. Occasionally, they are on the same line, highlighted in yellow, this indicates that the computer and performer voices should sound in unison.

Color Coding

RED = Written instruction, not to be read aloud.

GREEN = Rapid interchange between computer and performer. No pause.

YELLOW = Text read simultaneously between computer and performer.

DIAGNOSTIC 1

COMPUTER	PERSON
PLEASE STATE YOUR NAME :	
	/OPEN RESPONSE/
AND DATE OF BIRTH:	
	/OPEN RESPONSE/
SAY SAILBOAT	
	SAILBOAT
SAY CUPCAKE	
	CUPCAKE
SAY ALTITUDE	
	ALTITUDE
SAY INTERSTATE	
	INTERSTATE
//////////PAUSE//////////	
SAY TOY CAR	
	TOY CAR
SAY CELL PHONE	
	CELL PHONE
SAY HOT DOG	
	HOT DOG
SAY ALL ALONE	
	ALL ALONE
//////////PAUSE//////////	
SAY MATTRESS	
	MATTRESS

DIAGNOSTIC 1

COMPUTER	PERSON
SAY FEATHER	
	FEATHER
SAY ACTRESS	
	ACTRESS
SAY WEATHER	
	WEATHER
//////////PAUSE//////////	
SAY SAILBOAT	
	SAILBOAT
SAY CUPCAKE	
	CUPCAKE
SAY ALTITUDE	
	ALTITUDE
SAY INTERSTATE	
	INTERSTATE
//////////PAUSE//////////	
SAY TOY CAR	
	TOY CAR
SAY CELL PHONE	
	CELL PHONE
SAY HOT DOG	
	HOT DOG

DIAGNOSTIC 1

COMPUTER	PERSON
SAY ALL ALONE	
	ALL ALONE
//////////PAUSE//////////	
SAY MATTRESS	
	MATTRESS
SAY FEATHER	
	FEATHER
SAY ACTRESS	
	ACTRESS
SAY WEATHER	
	WEATHER
//////////PAUSE//////////	
SAY SAILBOAT	
	SAILBOAT
SAY CUPCAKE	
	CUPCAKE
SAY ALTITUDE	
	ALTITUDE
SAY INTERSTATE	
	INTERSTATE
//////////PAUSE//////////	
SAY TOY CAR	
	TOY CAR

DIAGNOSTIC 1

COMPUTER	PERSON
SAY CELL PHONE	
	CELL PHONE
SAY HOT DOG	
	HOT DOG
SAY ALL ALONE	
	ALL ALONE
SAY MATTRESS	
	MATTRESS
SAY FEATHER	
	FEATHER
SAY ACTRESS	
	ACTRESS
SAY WEATHER	
	WEATHER
SAY	
IT IS RESTORED TO FACTORY SETTINGS	IT IS RESTORED TO FACTORY SETTINGS
SAY WARM BREEZE	
	WARM BREEZE
SAY INTERSTATE	
	INTERSTATE
SAY CAR REPAIR	

DIAGNOSTIC 1

COMPUTER	PERSON
	CAR REPAIR
SAY CUPCAKE	
	CUPCAKE
SAY	
IT IS RESTORED TO ITS ORIGINAL SEMANTIC MEANING.	IT IS RESTORED TO ITS ORIGINAL SEMANTIC MEANING.
IT IS RESTORED TO LIGHT POLARISED IN ONE PLANE.	IT IS RESTORED TO LIGHT POLARISED IN ONE PLANE.
IT IS RESTORED, NOT READ.	IT IS RESTORED, NOT READ.
NOT READ, BUT	
	SPOKEN
NOT SPOKEN, BUT	
	UNDERSTOOD
NOT UNDERSTOOD, BUT	
	IMAGINED
IT IS RESTORED, IF NECESSARY, FROM THE GROUND UPWARDS.	IT IS RESTORED, IF NECESSARY, FROM THE GROUND UPWARDS.
IT IS RESTORED TO ITS MOTHER'S ARMS, IT MAKES A PURRING NOISE.	IT IS RESTORED TO ITS MOTHER'S ARMS, IT MAKES A PURRING NOISE.
IT IS RESTORED, NOT ESCALATED.	IT IS RESTORED, NOT ESCALATED.
NOT ESCALATED, BUT	
	DEFERRED
NOT DEFERRED, BUT	
	DEFENDED
NOT DEFENDED, BUT	
	REPURPOSED

DIAGNOSTIC 1

COMPUTER	PERSON
OUR PURPOSE :	OUR PURPOSE :
	TO CREATE SUSTAINABLE VALUE WITH INTEGRITY AND IN LIFELONG PARTNERSHIP WITH OUR CUSTOMERS.
OUR PURPOSE :	OUR PURPOSE :
	TO BE YOUR CATALYST FOR EXCELLENCE.
OUR PURPOSE :	OUR PURPOSE :
	BUILDING A BETTER WORLD FOR EVERYONE, EVERY DAY. THAT PRETTY MUCH SUMS UP WHAT WE'RE ABOUT.
OUR PURPOSE IS TO REGROUP THE REMNANTS AND LIVE IN THE HIGHEST PHYSICAL STATE	
	CELL PHONE
OUR PURPOSE IS TO SOLVE THE PROBLEMS OF OTHERS, LEADING TO JOY AND INNER PEACE	
	WARM BREEZE
OUR PURPOSE IS TO FULFILL THE PURPOSE OF THE BODY OF THE PURPOSE OF THE MIND OF OUR DEARLY DEPARTED	[ONLY SAY THIS PART WITH THE TAPE-->-->] OF THE MIND OF OUR DEARLY DEPARTED
	INTERSTATE
OUR PURPOSE IS TO ALWAYS BE UNCONDITIONAL IN OUR WAYS, TO SEEK ONLY TRUTH	
	OUR PURPOSE
OUR PURPOSE IS TO GRAPPLE WITH THE ENEMY	
	TO DESIGN A SYSTEM ABLE TO SUPERVISE THE WORK PERFORMED UNDER THE HOME APPARATUS.

DIAGNOSTIC 1

COMPUTER	PERSON
TO PROVIDE AN ATMOSPHERE IN OUR RELATIONSHIP THAT WILL BE CONDUCIVE TO OPENNESS AND HONESTY	
	TO HELP YOU CATCH THIS VISION THAT WE HOPE WILL ENERGIZE YOUR HEART, HEALTH AND HOME
TO CONCEIVE SIMPLY AND TO FORESEE	
	TO SIMPLY BELIEVE THE UNBELIEVABLE
TO SIMPLIFY	
	TO SHOW
TO AWAKEN	
	TO REMOVE
TO DISCOVER	
	TO ELABORATE
TO EXTRACT MOTION FEATURES SPECIFIC TO EACH EMOTION	
	TO BRING VISION
TO UNDERSTAND	
	TO PRESERVE
TO RECEIVE	
	TO IDENTIFY
TO DETERMINE	
	TO ASSIST THE MEMBERS IN CLARIFYING SOME OF THE THOUGHTS AND FEELINGS THEY HAVE AS THEY GET INVOLVED WITH A NEW GROUP OF PEOPLE
TO REGAIN	
	ACCEPT
FIND	
	REACH
SHOW	

DIAGNOSTIC 1

COMPUTER	PERSON
	MAKE
SERVE	
	PROTECT
RESTORE	
IT IS RESTORED	IT IS RESTORED
I HAVER RESTORED IT	I HAVER RESTORED IT
THAT LIKewise, IS RESTORED	THAT LIKewise, IS RESTORED
WHAT THEN IS YOUR OWN? WARM BREEZE	
	WARM BREEZE
WHAT IS IT TO YOU BY WHOSE HANDS THEY WHO GAVE IT HAVE DEMANDED IT AGAIN? WARM BREEZE	
	WARM BREEZE
IS A LITTLE OIL SPILLED OR A LITTLE WINE STOLEN? WARM BREEZE	
	WARM BREEZE
IS ANYTHING BROUGHT ROUND TO YOU? WARM BREEZE	
	WARM BREEZE
A WARM BREEZE BLOWS OVER THE INTERSTATE.	A WARM BREEZE BLOWS OVER THE INTERSTATE.
DOES IT PASS BY YOU? INTERSTATE	
	INTERSTATE
IS IT NOT YET COME? INTERSTATE	

DIAGNOSTIC 1

COMPUTER	PERSON
	INTERSTATE
IS IT ANY BUSINESS OF YOURS, THEN, TO GET POWER OR TO BE ADMITTED TO AN ENTERTAINMENT? INTERSTATE	
	INTERSTATE
HOW THEN, AFTER ALL, IS THIS DISCREDIT? INTERSTATE	
	INTERSTATE
THE INTERSTATE CLIMBS THROUGH MOUNTAIN VISTAS AT HIGH-ALTITUDE.	THE INTERSTATE CLIMBS THROUGH MOUNTAIN VISTAS AT HIGH-ALTITUDE
	ALTITUDE
AND HOW IT IS TRUE THAT YOU WILL BE NOBODY ANYWHERE WHEN YOU OUGHT TO BE SOMEBODY IN THOSE THINGS ONLY WHICH ARE WITHIN YOUR POWER, IN WHICH YOU MAY BE OF THE GREATEST CONSEQUENCE? ALTITUDE	AND HOW IT IS TRUE THAT YOU WILL BE NOBODY ANYWHERE WHEN YOU OUGHT TO BE SOMEBODY IN THOSE THINGS, ONLY WHICH ARE WITHIN YOUR POWER, IN WHICH YOU MAY BE OF THE GREATEST CONSEQUENCE? ALTITUDE
	ALTITUDE
WHAT DO YOU MEAN BY "UNASSISTED"? ALTITUDE	WHAT DO YOU MEAN BY "UNASSISTED"? ALTITUDE
	ALTITUDE
WHO TOLD YOU, THEN, THAT THESE ARE AMONG THE THINGS WITHIN OUR OWN POWER, AND NOT RATHER THE AFFAIRS OF OTHERS? ALTITUDE	WHO TOLD YOU THEN, THAT THESE ARE AMONG THE THINGS WITHIN OUR OWN POWER, AND NOT RATHER THE AFFAIRS OF OTHERS? ALTITUDE
	ALTITUDE
AT THE WRONG ALTITUDE PERCHED ALL ALONE	AT THE WRONG ALTITUDE PERCHED ALL ALONE

DIAGNOSTIC 1

COMPUTER	PERSON
AND WHO CAN GIVE TO ANOTHER THE THINGS WHICH THEY THEMSELVES HAVE NOT? ALONE	AND WHO CAN GIVE TO ANOTHER THE THINGS WHICH THEY THEMSELVES HAVE NOT? ALONE
	ALONE
BESIDES, WHICH WOULD YOU RATHER HAVE, A SUM OF MONEY OR A FAITHFUL AND HONORABLE FRIEND? ALONE	BESIDES, WHICH WOULD YOU RATHER HAVE, A SUM OF MONEY OR A FAITHFUL AND HONORABLE FRIEND? ALONE
	ALONE
HERE, AGAIN, WHAT ASSISTANCE IS THIS YOU MEAN? ALONE	HERE AGAIN, WHAT ASSISTANCE IS THIS YOU MEAN? ALONE
	ALONE
AND WHAT SIGNIFIES THAT? ALL ALONE	AND WHAT SIGNIFIES THAT? ALL ALONE
	ALL ALONE
FOR WHAT IS DEMONSTRATION? WHAT IS A CONSEQUENCE? WHAT, A CONTRADICTION?	FOR WHAT IS DEMONSTRATION? WHAT IS A CONSEQUENCE? WHAT, A CONTRADICTION?
SAY SAILBOAT	
	SAILBOAT
SAY CUPCAKE	
	CUPCAKE
SAY, "I AM OF THE HEALTH."	
	I AM OF THE HEALTH.
SAY, "THE HEALTH IS OF THE OCEAN."	
	THE HEALTH IS OF THE OCEAN.

DIAGNOSTIC 1

COMPUTER	PERSON
SAY	
IT IS RESTORED TO THIS CONTAINER.	IT IS RESTORED TO THIS CONTAINER.
SAY: "IT IS NOTHING TO YOU."	
	IT IS NOTHING TO YOU.
SAY: "YOU ARE BUT A SEMBLANCE AND BY NO MEANS THE REAL THING."	
	YOU ARE BUT A SEMBLANCE AND BY NO MEANS THE REAL THING.
SAY: "THIS IS THE PRICE PAID FOR PEACE AND TRANQUILLITY; AND NOTHING IS TO BE HAD FOR NOTHING."	
	THIS IS THE PRICE PAID FOR PEACE AND TRANQUILLITY; AND NOTHING IS TO BE HAD FOR NOTHING.
SAY: "WE'RE FAR FROM HOME."	
	FAR FROM OUR BEGINNINGS.
SAY	
IT IS RESTORED TO NORMAL DISCRIMINATION BY MEANS OF VINEGAR.	IT IS RESTORED TO NORMAL DISCRIMINATION BY MEANS OF VINEGAR.
IT IS RESTORED TO A SPECIFIC TIME PERIOD OF ITS HISTORY.	IT IS RESTORED TO A SPECIFIC TIME PERIOD OF ITS HISTORY.
IT IS RESTORED, NOT RENDERED.	IT IS RESTORED, NOT RENDERED.
NOT RENDERED, BUT	ORGANIZED

DIAGNOSTIC 1

COMPUTER	PERSON
NOT ORGANIZED, BUT	
	DIRECTED
NOT DIRECTED, BUT	
	DIFFUSE
SAY	
IT IS RESTORED TO FORMER OCCUPIERS.	IT IS RESTORED TO FORMER OCCUPIERS.
IT IS RESTORED TO ITS NATURAL ATTITUDE.	IT IS RESTORED TO ITS NATURAL ATTITUDE.
IT IS RESTORED, NOT CRUDELEY DYED.	IT IS RESTORED, NOT CRUDELEY DYED.
NOT DYED, BUT	
	BRUISED
NOT BRUISED, BUT	
	BEGOTTEN
NOT BEGOTTEN, BUT	
	PROCEEDING FROM ACTION
OUR ACTIONS	OUR ACTIONS
	OPERATE A FAST-PACED STAMPING MACHINE TO MEET AND EXCEED PRODUCTION OUTPUTS
OUR ACTIONS	OUR ACTIONS
	RESOLVE 25 CLIENT CALLS PER DAY BY RESPONDING TO INQUIRIES REGARDING CREDIT CARD PROGRAMS RESULTING IN IMPROVED CLIENT RELATIONS
OUR ACTIONS	OUR ACTIONS
	CREATE AND ISSUE WEEKLY DEVELOPMENT REPORTS DETAILING DEPARTMENT PROGRESS
WE ACT TO OPEN A REFLECTIVE SPACE	

DIAGNOSTIC 1

COMPUTER	PERSON
	WE ACT TO OBTAIN WHAT WE BELIEVE TO BE THE GREATEST GOOD WE CAN GET
WE ACT TO DEVELOP UNIQUE TECHNOLOGIES.	
	WE ACT TO REMOVE ANY MEANINGFUL ENFORCEMENT PROVISIONS TO PROTECT THE HABITAT.
WE ACT TO ALLEVIATE	
	TO PRESERVE
TO PROMOTE	TO CHANGE
TO REDUCE	TO FULFILL
ERASE	OVERCOME
CORRECT	SPEAK
SAY	WHAT DID YOU SAY?
SAY, "THESE ARE CASUALTIES THAT WILL HAPPEN"	WHAT DID YOU SAY?
SAY, "THIS IS AN ACCIDENT OF MORTALITY."	WHAT DID YOU SAY?
SAY, WHAT DID YOU SAY?	I THOUGHT YOU SAID: "WHAT DID YOU SAY?"
I THOUGHT YOU SAID: "WHAT DID YOU SAY?"	
WHAT DID YOU SAY?	WHAT DID YOU SAY?

3. World Synthesis 1: Winter

OVERVIEW

According to Renaissance musician and theorist Bartolomeo Ramos de Pareia, church modes and their plagal variants represent planetary motion and bring the planets into a network of human affect and influence. I want to use his idea of planetary influence to invoke a vivid and concrete world for each of our 4 Earthly seasons. During The Health there are 4 “World Synthesis” segments.

GENERAL INSTRUCTIONS

Each season is represented by a 3-4 minute continuous musical improvisation.

Each season is represented by a prevailing mode in accordance with Ramos de Pareia’s astrological chart.

If playing sustained pitched material, chords or melodies, make sure it locks into the prevailing mode.

If unpitched or if the passagework is rapid, the mode can be ignored.

Each player should find one image or sensation that inspire a strong connection to sound, melody, or micro-chord progression (within the mode). Your improvisation could invoke the season by mimicking noises, rhythms, or certain feelings of temperature you associate with the season. Play the idea in a loop. The loop doesn’t have to be perfect. If you feel a strong connection to another improviser’s loop as the piece proceeds, you can transform your loop into their loop.

SEASON SPECIFIC INSTRUCTIONS

Winter’s mode is Hypomixolydian.

Base Scale: C mixolydian

Tenor: Bb (The tenor is the recitation tone, so you can spend time on that.)

Finalis: G

Basically, use a C mixolydian scale with melodies or bass lines oriented toward G and hang out around Bb a bunch.

If done properly we will exert influence on Saturn, and the season of winter.

PERSONAL MUSIC IDEAS/IMAGES I ASSOCIATE WITH WINTER. FEEL FREE TO PICK YOUR OWN.

Long, slow loops, muted

Crunching snow, ice

Blackened snowdrifts encrusted with cigarette butts

Literally everything evenly coated with gray salt.

Sharp wind

Warm baths with aromatic salts

Weak winter sun low on the horizon

Long nights

Layers and layers of armor

Sparse quiet solitary wildlife venturing out only when necessary

Big nighttime skies

4. A Fire That Consumes

Everyone stands. The text is spoken in call and response.

SAM: The health is a fire that consumes me.

MOCREP: I am also that fire.

SAM: The health is a wave that pulls me under

MOCREP: I am also that wave.

SAM: The health is a river that sweeps me along

MOCREP: I am also that river.

SAM: The health is a protein that nourishes my body:

MOCREP: I am also that protein.

ALL: We are of the health

PART II

ZM: walks onto the stage and holds up a huge blank piece of foamcore.

Sam: presses the touch_osc button titled “Part II” that projects the image “4A_Part_2.jpg” onto the foamcore.

5. Panic, Motion

♩=60

Voice

Ro-bi-tus-sin, ty len - ol slow down the change, pre -

EWI

Bass Clarinet in B \flat

Violoncello

Prophet

Minilogue

♩=60
continue on at this pace without reference to the voice, stop at "if you even have a plan."

Detailed description: This is a musical score for a piece titled "5. Panic, Motion". The score is written for six parts: Voice, EWI (Electronic Wind Instrument), Bass Clarinet in B \flat , Violoncello (Cello), Prophet (Synthesizer), and Minilogue (Synthesizer). The key signature is B \flat major (two flats), and the time signature is 4/4. The tempo is marked as ♩=60. The Voice part has lyrics: "Ro-bi-tus-sin, ty len - ol slow down the change, pre -". The other parts (EWI, Bass Clarinet, Violoncello, Prophet, and Minilogue) are currently silent, indicated by horizontal lines with dashes. The Minilogue part has a performance instruction: "continue on at this pace without reference to the voice, stop at 'if you even have a plan.'".

5
Voice
vent the fall.____ Bro-ken arm,_ bro - ken mind,____ bron - -

9
Voice
chi__ tis,____ cold, and chro-nic lyme. The health, you are the pa-nic of the

12
Voice
world.____ Mel-low sun,_ mel - low breeze,____ slow_____

16
Voice
down the mo-tion both life and its dis-ease._ The moon in-side the o-cean, me-cla

19
Voice
zine, a-zith-ro-my-cin. the world_ spir-it, you are the pan-ic of the world. We're

22
Voice

far from home, far from our be-gin - nings. Far from bac-ter - i - a,

25
Voice

from, be-ta pro-teins. The health, you are the pan-ic of the world. The

28
Voice

lit - tle cloud, the mo-tion ga- thers, bub - bles be - gets

30
Voice

new life, new mat- ter. We're a - part of your plan. If you

not important that the synth hits here relative to the voice, just demonstrating about where it should stop.

Minilogue

33

Voice

e-ven have a plan. left - o - ver thor-ax, dis - card-ed jaw - bone.

EWI

B. Cl.

Vc.

Prophet

Minilogue

8

mp *mf* *mp*

p *mp* *p* *mp* *mf* *mp*

mp *mf* *mp*

36

Voice

Bro-ken arm, bro-ken mind, far from home, far from time.

EWI

mf

B. Cl.

mf

Vc.

mf

Prophet

mf

Minilogue

mf

46

EWI

B. Cl.

Vc.

Prophet

Minilogue

52

EWI

B. Cl.

Vc.

Prophet

Minilogue

57

EWI

B. Cl.

Vc.

Prophet

Minilogue

The musical score consists of five staves. The top three staves (EWI, B. Cl., and Vc.) are in 5/4 time for measures 57 and 58, then change to 4/4 time for measures 59 and 60. The EWI and B. Cl. parts play eighth-note patterns with triplets. The Vc. part plays eighth-note patterns with triplets. The Prophet part consists of sustained chords in both hands. The Minilogue part consists of sustained notes in the bass clef.

60

EWI

B. Cl.

Vc.

Prophet

Minilogue

The musical score is written for five instruments: EWI, B. Cl., Vc., Prophet, and Minilogue. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The tempo is marked as 60. The EWI, B. Cl., and Vc. parts feature melodic lines with triplets and slurs. The Prophet part consists of sustained chords in both staves. The Minilogue part is a bass line with a long slur across the final measures. The score is divided into measures by bar lines, with a double bar line at the end of the piece.

6. We Are Of The Health

♩=140

repeat until all are ready

Words

f

We are of the health. The health is of the o-ccean. The

Bass Clarinet in B \flat

repeat until all are ready

Violoncello

repeat until all are ready

multiphonic on IV string (different every time)
cello

f

Synthesizer

repeat until all are ready

Minilogue

repeat until all are ready

Clave

on cue

SPD-SX

repeat until all are ready

on cue

Detailed description: This is a musical score for a piece titled '6. We Are Of The Health'. The tempo is marked as quarter note = 140. The score is arranged for several instruments and a vocal line. The vocal line (Words) has lyrics: 'We are of the health. The health is of the o-ccean. The'. The instruments include Bass Clarinet in B-flat, Violoncello (Cello), Synthesizer (two staves), Minilogue, Clave, and SPD-SX. The score is divided into sections by repeat signs. The first section is marked 'repeat until all are ready'. The second section begins with a forte (*f*) dynamic. The cello part has a specific instruction: 'multiphonic on IV string (different every time)'. The Clave and SPD-SX parts have 'on cue' markings. The tempo marking '♩=140' appears at the beginning and again above the Clave part.

2

6

Words

world is of the health. Thehealth is of the will. The wind is of the health. The

B. Cl.

Vc.

Prpht.

Mnl.

Clv.

SPD-SX

9

Words health is of the ve-nom. The ve-nom, the smoke, the hea-vy va-por.

B. Cl.

Vc.

Prpht.

Mnl.

Clv.

SPD-SX

12

Words

We are of the health. The health is of the beau-ty. The health is tooth and fire, the

B. Cl.

Vc.

Prpht.

Mnl.

Clv.

SPD-SX

15

Words

fi - re of the bo - dy. The health is of the pa - nic, the pa - nic of the ze - bra. The

B. Cl.

Vc.

Prpht.

Mnl.

Clv.

SPD-SX

18

Words ze-bra, the chee-tah, their mu-scles burn-ing. The health is of the o-cean, the

B. Cl.

Vc.

Prpht.

Mnl.

Clv.

SPD-SX

21

Words

o-ceans boil-ing up-ward. The sun and it's ex-pan-sion, thehealth as it en-gulfs us. The

B. Cl.

Vc.

Prpht.

Mnl.

Clv.

SPD-SX

The musical score consists of seven staves. The top staff is for the vocal line, with lyrics: "o-ceans boil-ing up-ward. The sun and it's ex-pan-sion, thehealth as it en-gulfs us. The". The second staff is for the Bass Clarinet (B. Cl.), which is mostly silent with a few rests. The third staff is for the Violoncello (Vc.), showing rhythmic patterns. The fourth and fifth staves are for the Percussion (Prpht.), with various rhythmic notations. The sixth staff is for the Mallets (Mnl.), showing specific rhythmic patterns. The seventh staff is for the Clavichord (Clv.), and the eighth staff is for the Spinet (SPD-SX), both showing rhythmic accompaniment.

24

Words health is of the fire, the fi - re of it - self. The fi - re, the glow, the

B. Cl.

Vc.

Prpht.

Mnl.

Clv.

SPD-SX

27

Words

li-ving em-bers. The health is of the ma-gic, the ma-gic of the li-ving.

B. Cl.

Vc.

Prpht.

Mnl.

Clv.

SPD-SX

Detailed description of the musical score: The score is for measures 27-30. The time signature is 7/8. The lyrics are: "li-ving em-bers. The health is of the ma-gic, the ma-gic of the li-ving." The instruments and their parts are: Words (with lyrics), B. Cl. (Bass Clarinet, mostly rests), Vc. (Violin, eighth notes), Prpht. (Piano and Bass, chords and eighth notes), Mnl. (Mandolin, chords), Clv. (Cymbal, eighth notes), and SPD-SX (Soprano Saxophone, eighth notes).

30

Words

Life is of the dirt. the dirt is of the earth-worm. The worm is of the clock, the

B. Cl.

Vc.

Prpht.

Mnl.

Clv.

SPD-SX

The musical score consists of seven staves. The top staff is for the vocal line, with lyrics: "Life is of the dirt. the dirt is of the earth-worm. The worm is of the clock, the". The second staff is for Bass Clarinet (B. Cl.), showing rests. The third staff is for Violoncello (Vc.), with rhythmic patterns. The fourth and fifth staves are for Percussion (Prpht.), with rhythmic patterns. The sixth staff is for Mallets (Mnl.), with rhythmic patterns. The seventh staff is for Cymbals (Clv.), with rhythmic patterns. The eighth staff is for Snare Drum (SPD-SX), with rhythmic patterns. The score is marked with a double bar line at the beginning of each measure.

33

Words

gears and their vi-bra-tion. The clock, the spring, the mo-tion of the dirt. The

B. Cl.

Vc.

Prpht.

Mnl.

Clv.

SPD-SX

36

Words

night is of the health, the dark and it's ex-pan-sion. The night is of the cold. The

B. Cl.

Vc.

Prpht.

Mnl.

Clv.

SPD-SX

39

Words

cold, it blows a kiss. The health is of the void. The gra-vi-ty of the night. The

B. Cl.

Vc.

Prpht.

Mnl.

Clv.

SPD-SX

42

Words

cold, the dark, the pro-mise of the health. In the health, I say hel-lo. In the

B. Cl.

Vc.

Prpht.

Mnl.

Clv.

SPD-SX

Detailed description of the musical score: The score is for measures 42 to 45. The 'Words' staff contains the lyrics: 'cold, the dark, the pro-mise of the health. In the health, I say hel-lo. In the'. The 'B. Cl.' staff has whole rests. The 'Vc.' staff has eighth notes and rests. The 'Prpht.' staff has chords and rests. The 'Mnl.' staff has chords and rests. The 'Clv.' and 'SPD-SX' staves have eighth notes and rests. The time signature is 5/8 for measures 42-43 and 3/4 for measures 44-45.

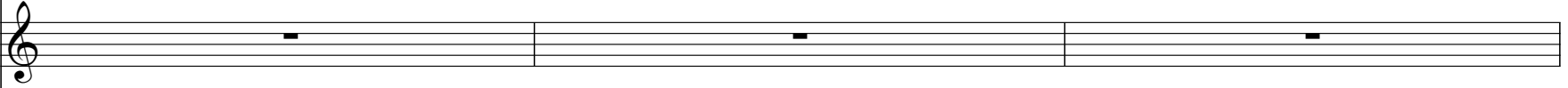
45

Words



health, I drink a beer. In the health, I wash the di-shes. In the health, I ride my bike. In the

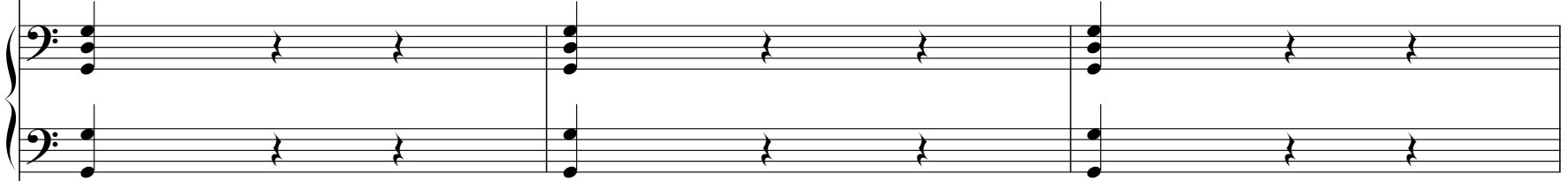
B. Cl.



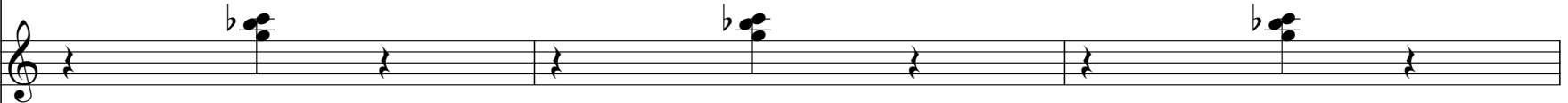
Vc.



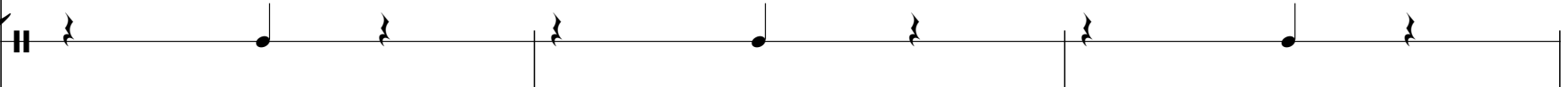
Prpht.



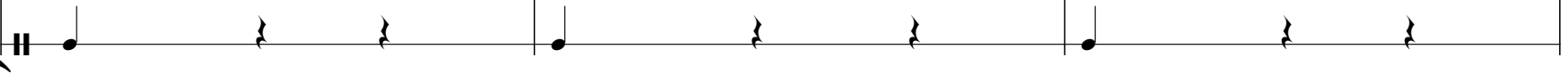
Mnl.



Clv.



SPD-SX



48

Words

health, I feel the sun. In the health, I like my friends. In the health, I feel the breeze. In the

B. Cl.

Vc.

Prpht.

Mnl.

Clv.

SPD-SX

The musical score for page 16, measures 48-51, is presented below. The lyrics are: "health, I feel the sun. In the health, I like my friends. In the health, I feel the breeze. In the". The score includes staves for Words, B. Cl., Vc., Prpht., Mnl., Clv., and SPD-SX. The B. Cl. staff contains whole rests. The Vc. staff contains eighth notes with stems. The Prpht. staff contains eighth notes with stems. The Mnl. staff contains eighth notes with stems and a flat sign. The Clv. and SPD-SX staves contain eighth notes with stems.

51

Words

health, I mow the grass. In the health, the chil-dren play. In the health, I make a sound. In the

B. Cl.

Vc.

Prpht.

Mnl.

Clv.

SPD-SX

54

Words

health, I make a sound. In the health, I make a sound. In the health, I make a sound. In the

B. Cl.

Vc.

Prpht.

Mnl.

Clv.

SPD-SX

57

Words health, I make a sound. Play for about 2 minutes and fall apart.

B. Cl. increasingly gnarly tone

Vc. Play for about 2 minutes and fall apart.

Prpht. Play for about 2 minutes and fall apart.

Mnl. Play for about 2 minutes and fall apart.

Clv. to balsa wood and electronics

SPD-SX Play for about 2 minutes and fall apart.

f *8vb..1*

Detailed description of the musical score: The score is for a piece starting at measure 57. It consists of seven staves. The 'Words' staff has the lyrics 'health, I make a sound.' and a performance instruction 'Play for about 2 minutes and fall apart.' The 'B. Cl.' staff has an instruction 'increasingly gnarly tone' and a dynamic marking '*f* *8vb..1*'. The 'Vc.' staff has an instruction 'Play for about 2 minutes and fall apart.' The 'Prpht.' staff has an instruction 'Play for about 2 minutes and fall apart.' The 'Mnl.' staff has an instruction 'Play for about 2 minutes and fall apart.' The 'Clv.' staff has an instruction 'to balsa wood and electronics'. The 'SPD-SX' staff has an instruction 'Play for about 2 minutes and fall apart.' The music is in 7/8 time and features various textures and performance instructions.

7. World Synthesis 2: Spring

OVERVIEW

According to Renaissance musician and theorist Bartolomeo Ramos de Pareia, church modes and their plagal variants represent planetary motion and bring the planets into a network of human affect and influence. I want to use his idea of planetary influence to invoke a vivid and concrete world for each of our 4 Earthly seasons. During The Health there are 4 “World Synthesis” segments.

GENERAL INSTRUCTIONS

Each season is represented by a 3-4 minute continuous musical improvisation.

Each season is represented by a prevailing mode in accordance with Ramos de Pareia’s astrological chart.

If playing sustained pitched material, chords or melodies, make sure it locks into the prevailing mode.

If unpitched or if the passagework is rapid, the mode can be ignored.

Each player should find one image or sensation that inspire a strong connection to sound, melody, or micro-chord progression (within the mode). Your improvisation could invoke the season by mimicking noises, rhythms, or certain feelings of temperature you associate with the season. Play the idea in a loop. The loop doesn’t have to be perfect. If you feel a strong connection to another improviser’s loop as the piece proceeds, you can transform your loop into their loop.

SEASON SPECIFIC INSTRUCTIONS

Spring’s mode is Phrygian.

Base Scale: C Phrygian

Tenor: Ab (The tenor is the recitation tone, so you can spend time on that.)

Finalis: C

Basically, use a C Phrygian scale with melodies or bass lines oriented toward C and hang out around Ab a bunch.

If done properly we will exert influence on Mars, and the season of spring.

PERSONAL MUSIC IDEAS/IMAGES I ASSOCIATE WITH WINTER. FEEL FREE TO PICK YOUR OWN.

Faster, shorter loops, brighter

Bubbling, churning, melting

Winter trashed dislodged from snowbanks

Trash tornados

confused wind blowing from all directions.

Early morning sunlight

Early morning birds

Translucent yellow green

Bursts of new life.

Parties and new enthusiasm

8. Sediment

Everyone stands and reads the text in unison.

Together:

We ask that the health remain with us for a while longer.

We ask that the health find pleasure and purpose in our bodies.

We thank the health for the astonishing beauty and boundless, effortless variety of the universe.

The health is a river that begins in the glaciers of its own design,
and ends in the ocean of itself.

We are but sediment in the riverbed,
shaped by the health,
washed clean by the health,
but also broken and made new.

May we find pleasure and purpose in your plan.
If you even have a plan.
We are of the health.

PART III

ZM: walks onto the stage and holds up a huge blank piece of foamcore.

Sam: presses the touch_osc button titled “Part II” that projects the image “8A_Part_3.jpg” onto the foamcore.

9. Demo Day

♩ = 70

mf

Voice

Some-thing out of no-thing, new con-struct-ion whipped from air. No-thing out of some-thing, where'd it

*tune VI string to D:
Dropped D*

Guitar

mf

7

Voice

go?Where ea - gles dare. From be - neath a snow drift, tramp - led pack of cig - a - rettes.

Gtr.

13

Voice

Home in my a - part - ment I leave o - pen cab - i nets. Warmth and va - por tell the o - thers,

Gtr.

19

Voice

8

signs out in the wild. Dead skull in the de - sert or fresh flo - wers from a child.

Gtr.

25 *slightly faster*

Voice

8

Come on by the par-ty's o - ver, we're just tear-ing down. T - V. re - no - va-tions, cheer-ful god-fear-ing.

Gtr.

31 *slightly faster*

Voice

8

time for de - mo day. Yel-low brick ga - rage, wow, with off-white ac-cent bricks, a thing of beau-ty to be-hold.

Gtr.

37

Voice

Ne - ver-mind it's plain and hum-ble, eye-sore e - ven, paint it like a dark gray, o - kay that's look-ing nice.

Gtr.

43

Voice

My point is: how will o - thers read the signs when things are al - ways chang - ing.

Gtr.

heavy, slow **f** *fast, almost conversational, quarter notes can be uneven in a natural way.* **mp**

48

Voice

My point is: on dis - tant stars where the Earth's light — is bil - lions of years old, are my

Gtr.

heavy, slow **f** **mp**

53

Voice

cab - i nets white or nat - u - ral wood? Are they o - pen or closed?

Gtr.

10. Diagnostic 2

The score consists of seven staves. The first five staves are for Electronics, Andrew, Chris, Deidre, and Zach. Each of these staves begins with a double bar line, a 5/4 time signature, and a tempo marking of ♩ = 48. A large bracket labeled '2' spans the first two measures of each of these staves. The Electronics staff has a '7' below the first measure line and a bracket labeled 'electronics' above the first two measures. Below the Electronics staff, the text 'Please state your name.' is written. The Chris staff has a bracket labeled 'Speak' above the last two measures and '[open response]' below the last two measures. The Andrew, Deidre, and Zach staves have a double bar line at the end of the first measure.

The sixth and seventh staves are for El. and Andr. The El. staff begins with a double bar line, a '4' above the first measure, and a bracket labeled '3' above the first three measures. Below the El. staff, the text 'And your date of birth?' is written. The Andr. staff begins with a double bar line and a bracket labeled 'Speak' above the first two measures and '[open response]' below the first two measures. Below the El. staff, the text 'I'm going to ask you some questions, and give you some problems to solve. Is that ok?' is written.

6

El. What street are we on? On what floor is the room in which we now sit?

Andr. That's o- kay.

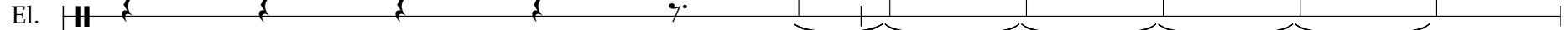
Chris. That's o- kay.

Ddre. That's o- kay.

ZG. That's o- kay. Speak [open response]

The image shows a musical score for five participants: El., Andr., Chris., Ddre., and ZG. Each participant has a staff with musical notation and lyrics. El. asks two questions: "What street are we on?" and "On what floor is the room in which we now sit?". Andr., Chris., and Ddre. respond with "That's o- kay.". ZG responds with "That's o- kay." and then has a "Speak" instruction with an "[open response]" bracket.

8



I'm going to name three objects and I want you to repeat them back to me. Is that ok?

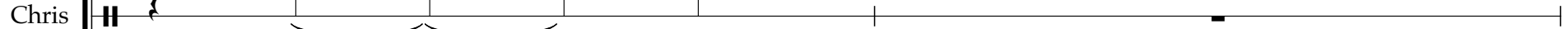
Raise right hand. Hold up number of fingers that represent the floor number.

Lower hand



Raise right hand. Hold up number of fingers that represent the floor number.

Lower hand



Raise right hand. Hold up number of fingers that represent the floor number.

Lower hand



Raise right hand. Hold up number of fingers that represent the floor number.

Lower hand



4

10

El. Sailboat Cupcake Feather I ask

Andr. That's o- kay. Sailboat Cupcake Feather

Chris That's o- kay. Sailboat Cupcake Feather

Ddre. That's o- kay. Sailboat Cupcake Feather

ZG That's o- kay. Sailboat Cupcake Feather

12

El. that you remember these objects. Later in the diagnostic, I will ask you to repeat them back to me. Is that okay? Spell

Andr. That's o- kay.

Chris That's o- kay.

Ddre. That's o- kay.

ZG That's o- kay.

14

El. world backwards. Spell world backwards. Spell

Andr.

Chris D L R O W

Ddre. D L R O W

ZG

16

El. world backwards. Now, fold one piece of paper into three equal segments. When

Andr. D L R O W

Chris

Ddre.

ZG D L R O W

18

El.

Andr.

Chris

Ddre.

ZG

20

El.

Andr.

Chris

Ddre.

ZG

22

El. Throw paper forwards. What city are we in? What country? What continent?

Andr. Throw paper forwards. [open response]

Chris Throw paper forwards. [open response] [open response]

Ddre. Throw paper forwards. [open response]

ZG [open response]

24

El. What planet? What is the name of our moon?

Andr. [open response] The name of our moon is the moon.

Chris The name of our moon is the moon.

Ddre. The name of our moon is the moon.

ZG [open response] The name of our moon is the moon.

26

El. What is the name of our solar system? The name of our solar system is the solar system. Is that okay?

Andr. The Solar System That's o- kay.

Chris The Solar System That's o- kay.

Ddre. The Solar System That's o- kay.

ZG The Solar System That's o- kay.

28

El. Snap your fingers three times, while alternating hands.

Andr. Snap your fingers.

Chris Snap your fingers.

Ddre. Snap your fingers.

ZG Snap your fingers.

30

El. Name the three objects that I asked you to remember. Name the three objects

Andr.

Chris

Ddre.

ZG

32

El. that I asked you to remember. Name the three objects that I asked you to remember.

Andr.

Chris

Ddre.

ZG

34

El. Snap your fin- gers three times.

Andr. Feather The Sun and it's expansion Snap fingers strike table with fist.

Chris Feather The Sun and it's expansion Snap fingers strike table with fist.

Ddre. Feather The Sun and it's expansion Snap fingers strike table with fist.

ZG Feather The Sun and it's expansion Snap fingers strike table with fist.

36

El. On a piece of paper, draw two interlocking pentagons draw two interlocking pentagons


Andr. draw two interlocking pentagons

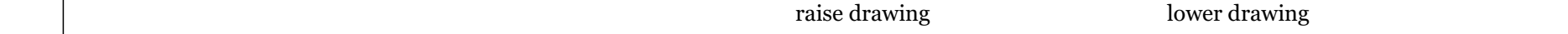
Chris draw two interlocking pentagons

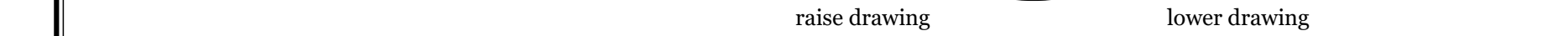
Ddre. draw two interlocking pentagons

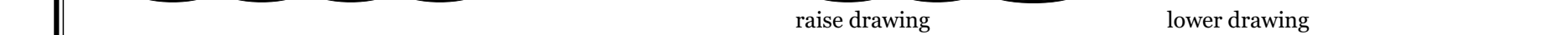
ZG draw two interlocking pentagons

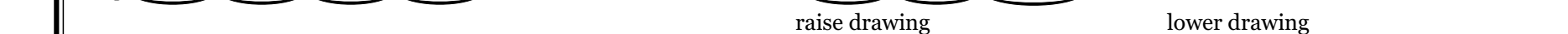
38

El. 
 Now show me. Now add markings so that it resembles a living

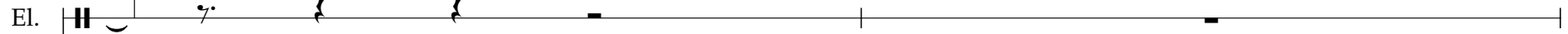
Andr. 
 raise drawing lower drawing

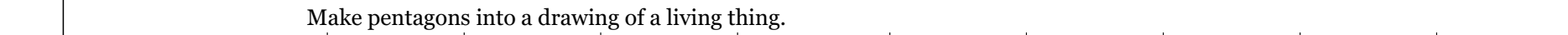
Chris 
 raise drawing lower drawing

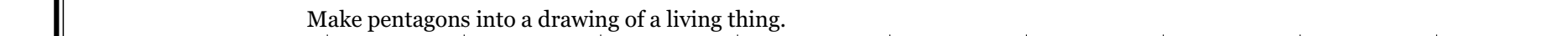
Ddre. 
 raise drawing lower drawing

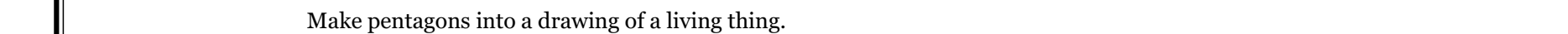
ZG 
 raise drawing lower drawing

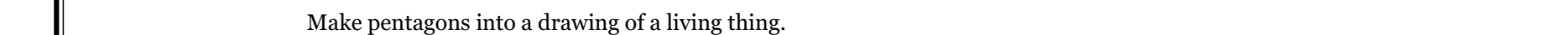
41

El. 
 thing.

Andr. 
 Make pentagons into a drawing of a living thing.

Chris 
 Make pentagons into a drawing of a living thing.

Ddre. 
 Make pentagons into a drawing of a living thing.

ZG 
 Make pentagons into a drawing of a living thing.

The projection goes blank
and ZM leaves.

47

El. What is this called? I would have also accepted the health is that ok?

Andr. the world spirit That's o- kay.

Chris That's o- kay.

Ddre. living force the world spirit That's o- kay.

ZG living force That's o- kay.

49

El. Where and in which galaxy is the solar system located?


Andr. The solar system is located in the orion arm 26,000 light years from the



Chris The solar system is located in the orion arm 26,000 light years from the



Ddre. The solar system is located in the orion arm 26,000 light years from the


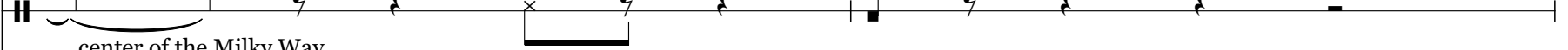
ZG The solar system is located in the orion arm 26,000 light years from the



51

El. 

Andr.  Snap fingers  strike table with fist.




Chris  Snap fingers  strike table with fist.




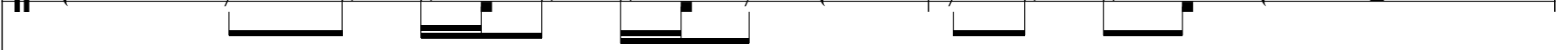
Ddre.  Snap fingers  strike table with fist.





ZG  Snap fingers  strike table with fist.




center of the Milky Way galaxy.

53

El.  high notes  bass notes  synth noises start to creep in.

Andr.    

Chris    

Ddre.   

ZG

55

El.

Andr.

Chris

Ddre.

ZG

60

*an 8th note groove kicks in.
Sam and Lia start to improvise*

El.

Andr.

Chris

Ddre.

ZG

alternate snapping fingers

alternate snapping fingers

alternate fists on table

alternate fists on table

16

64

El. **2** spell world backwards

Andr. **2** landscape paintings in a

Chris **2** the sun and it's expansion

Ddre. **2**

ZG **2** the sun and it's expansion

67

El. spell world backwards

Andr. hospital waiting room

Chris

Ddre. a warm breeze blown over the interstate

ZG

69

Andr. || breeze landscape the sun the moon tree chair time year people way person day thing life child

Chris || breeze landscape the sun the moon tree chair time year people way person day thing life child

Ddre. || breeze landscape the sun the moon tree chair time year people way person day thing life child

ZG || breeze landscape the sun the moon tree chair time year people way person day thing life child

72

Andr. || world school state student country group problem hand part place week hand company system program

Chris || world school state student country group problem hand part place week hand company system program

Ddre. || world school state student country group problem hand part place week hand company system program

ZG || world school state student country group problem hand part place week hand company system program

75

Andr. || question work government night point home water room mother area money story fact month lot

Chris || question work government night point home water room mother area money story fact month lot

Ddre. || question work government night point home water room mother area money story fact month lot

ZG || question work government night point home water room mother area money story fact month lot

78

Andr. || eye job word business issue side kind head house service friend power game hour line

Chris || eye job word business issue side kind head house service friend power game hour line

Ddre. || eye job word business issue side kind head house service friend power game hour line

ZG || eye job word business issue side kind head house service friend power game hour line

81

Andr. end member law car city community name force team minute idea kid limestone bones rock

Chris end member law car city community name force team minute idea kid limestone bones rock

Ddre. end member law car city community name force team minute idea kid limestone bones rock

ZG end member law car city community name force team minute idea kid limestone bones rock

84

8th note groove continues. Extra synth noises stop. Sam and Lia stop.

El. The health is a fire that consumes you. Is that okay? The

Andr. water protein hydrogen helium lithium hydrogen helium lithium hydrogen helium That's o- kay.

Chris water protein hydrogen helium lithium hydrogen helium lithium hydrogen helium That's o- kay.

Ddre. water protein hydrogen helium lithium hydrogen helium lithium hydrogen helium That's o- kay.

ZG water protein hydrogen helium lithium hydrogen helium lithium hydrogen helium That's o- kay.

87

El. health is a wave that pulls you under. Is that okay? The health is that gives structure to the music air. Is that okay? On a new piece of paper write a complete sentence for me.

Andr. That's o- kay. Write a sentence

Chris. That's o- kay. Write a sentence

Ddre. That's o- kay. Write a sentence

ZG That's o- kay. Write a sentence

90

El. Now show it to me.


Andr. raise paper

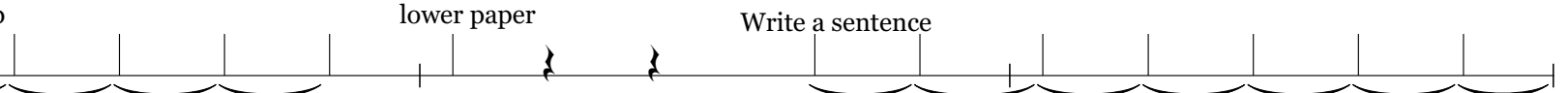
Chris. raise paper

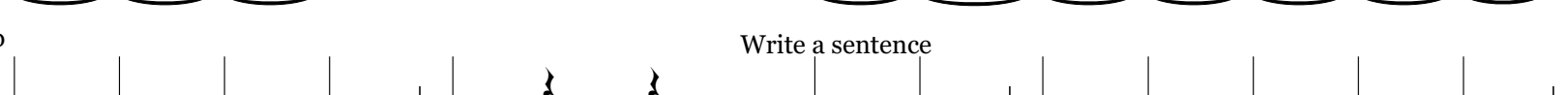
Ddre. raise paper

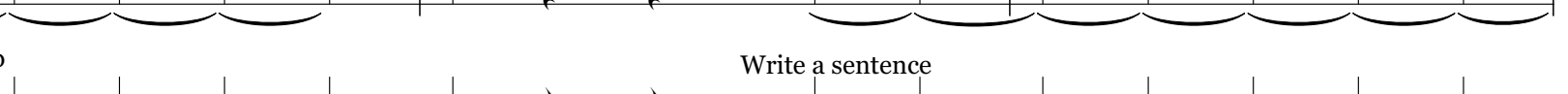
ZG raise paper

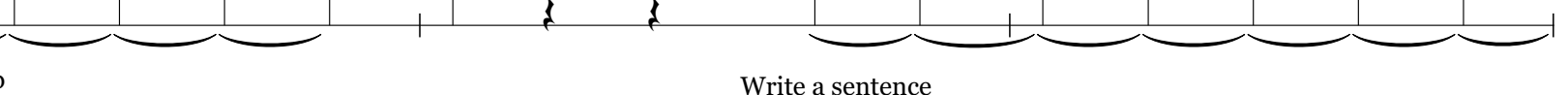
92

El. 

Andr.  hold it up lower paper


Chris  hold it up Write a sentence

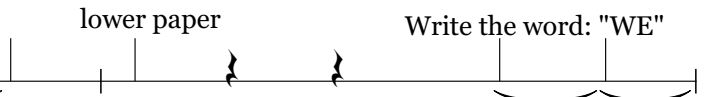
Ddre.  hold it up Write a sentence

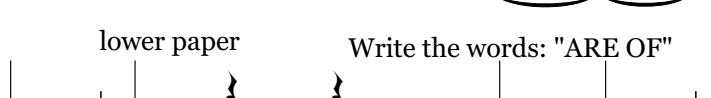
ZG  hold it up Write a sentence


Good. Now one more.

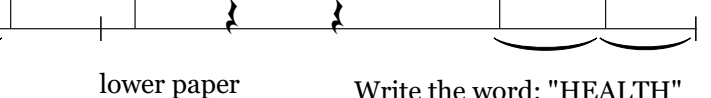
95

El.  Now show it to me. Good. Now one more.

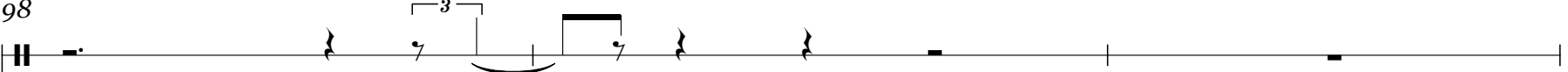
Andr.  raise paper hold it up lower paper Write the word: "WE"

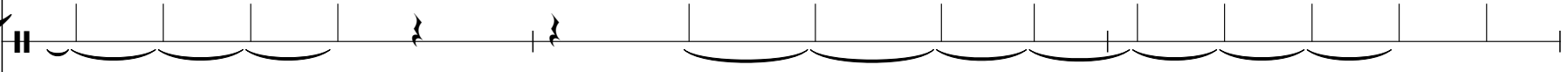
Chris  raise paper hold it up lower paper Write the words: "ARE OF"

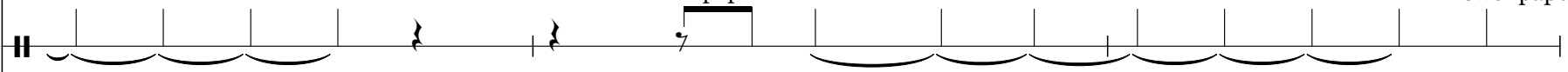
Ddre.  raise paper hold it up lower paper Write the word: "THE"

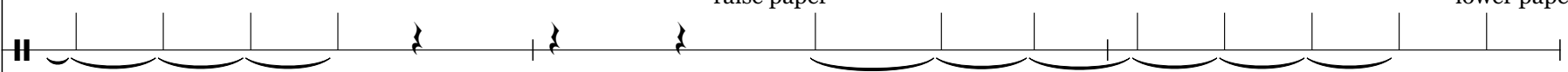
ZG  raise paper hold it up lower paper Write the word: "HEALTH"

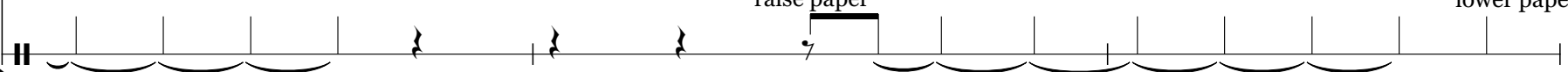
98

El.  Can you please show it now?


Andr.  raise paper lower paper

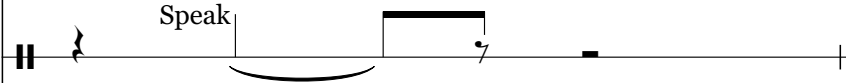
Chris  raise paper lower paper


Ddre.  raise paper lower paper


ZG  raise paper lower paper

101

Andr.  Speak
We are of the Health.

Chris  Speak
We are of the Health.

Ddre.  Speak
We are of the Health.

ZG  Speak
We are of the Health.

11. World Synthesis 3: Summer

OVERVIEW

According to Renaissance musician and theorist Bartolomeo Ramos de Pareia, church modes and their plagal variants represent planetary motion and bring the planets into a network of human affect and influence. I want to use his idea of planetary influence to invoke a vivid and concrete world for each of our 4 Earthly seasons. During The Health there are 4 “World Synthesis” segments.

GENERAL INSTRUCTIONS

Each season is represented by a 3-4 minute continuous musical improvisation.

Each season is represented by a prevailing mode in accordance with Ramos de Pareia’s astrological chart.

If playing sustained pitched material, chords or melodies, make sure it locks into the prevailing mode.

If unpitched or if the passagework is rapid, the mode can be ignored.

Each player should find one image or sensation that inspire a strong connection to sound, melody, or micro-chord progression (within the mode). Your improvisation could invoke the season by mimicking noises, rhythms, or certain feelings of temperature you associate with the season. Play the idea in a loop. The loop doesn’t have to be perfect. If you feel a strong connection to another improviser’s loop as the piece proceeds, you can transform your loop into their loop.

SEASON SPECIFIC INSTRUCTIONS

Summer’s mode is Hypodorian.

Base Scale: B Dorian

Tenor: D (The tenor is the recitation tone, so you can spend time on that.)

Finalis: F#

Basically, use a B Dorian scale with melodies or bass lines oriented toward F# and hang out around D a bunch.

If done properly we will exert influence on the Moon, and the season of summer.

PERSONAL MUSIC IDEAS/IMAGES I ASSOCIATE WITH WINTER. FEEL FREE TO PICK YOUR OWN.

Big long intense loops at the bottom of the spectrum, short phrenetic loops at the top of the spectrum

Dark, hardened opaque green

Heat shimmer on concrete and the hoods of cars

Brown dried grass

The family of nighthawks on my block

Beach blankets, picnics, swimming

Hum of air conditioners

Water dripping on brick from air conditioners

Wildlife in abundance.

Insects out in force.

Cicadas.

12. An Energy

Everyone stands. The text is spoken in call and response.

SAM:

The Health is an energy
bent by geography,
bent by demagogues,
by laws, customs, and practices.

EVERYONE:

An energy that exists between and through all
beings.
A life force possessed by no one,
but shepherded, cared for.

SAM:

The Health is an energy
bent by buildings,
bent by orientation toward the sun,
by season, by position in the food chain.

EVERYONE

An energy,
bent, but not broken,
tamed, but not owned.

SAM

The Health has been with us
since the beginning.

EVERYONE:

The Health precedes us,
exists around and through us.

We can watch it move through the air like warm
breath on a still winter morning,
watch it recede and become environment.

A warm breeze blows over the interstate.

We are of the Health.

PART IV

ZM: walks onto the stage and holds up a huge blank piece of foamcore.

Sam: presses the touch_osc button titled “Part II” that projects the image “12A_Part_4.jpg” onto the foamcore.

13. We're Having Fun

more spoken than sung
rhythms should be that of
natural speech.

mf

II, III
top line on III string
fermatas = the length of one
full draw of the bow

mf

Li-ter-al-ly the wild-est shit in the world

sustain underneath the text, try to maintain bow-length phrasing

6

Li-ter-al-ly the most in-comp-re-hens-i-ble, im-pos-si-ble thing in the world is that there was no-thing

10

and now we're here. But I'm bored_____ and I'm driv-ing. Yeah I'm

Sung

f

pizz.

f

2

Voice

bored _____ and I'm driv-ing. Raise the phone to my face, hit the

Vc.

mp

13

Voice

gas _____

Vc.

As in the opening
mf

Li - ter - al - ly the most

II, III
top line on III string
arco

mf

17

Voice

im-prob - a - ble, in - eff - i - ble, ri - dic - u - lous thing in the world

Vc.

Li - ter - al - ly the wild - est,

20

Voice

most hi - lar - i - ous, most un - be - liev - able, fucked up fact a - bout the world,

Vc.

23

Voice

is that there was no - thing and now we're here. But I want more, _____

Vc.

Sung

f 3

pizz.

f

27

Voice

crave con-nec-tion. I want more, _____ crave con-nec-tion. Take out some

Vc.

gliss.

mf

30

Voice

cash, get some-thing new, feel ex - pan-sive and a - live. But the

Vc.

mp

33

Voice

health the world spi - rit, the liv - ing force, the an - i - mal ma - chine, the

Vc.

arco

f

35

Voice

lit - tle cloud you brought us here, and you made some-thing of us and you

Vc.

44

Voice

Vc.

p — *mf* = *p* — *mf*

47

As in the opening

Voice

mf

Li - ter - al - ly the wild - est shit in the world Li - ter - al - ly the strang -

Vc.

mf

51

Voice

est thing in the world is that there was no - thing and now we're here.

Vc.

14. Announcements

Throughout the duration of “Announcements”, Chris plays this on the Prophet. Others can join in rhythmically as they see fit.



The announcements are read together in groups of three people. They are loosely intoned based on the key of the synthesizer loop. It should sound mostly like ordinary speech, but slightly more melodic and harmonized. */////* indicates a pause.

Announcement 1: Sam, Lia, Deidre

I try to stay in shape you know. ///// Take care of my body. ///// Now and then I do push ups, pull ups, and sit ups in my bedroom. ///// I go for a run every day. ///// Exactly one mile. ///// Like the stuff I learned in Illinois state mandated gym class. Thank you public schools. ///// I try to eat right. But you know how hard that can be. ///// When I was a kid. According to the food pyramid we were supposed to eat 20 slices of bread per day. I never achieved that level of health as a kid. I could only manage 4 or 5 slices but I tried. You know I tried. ///// But nutrition science is the lowest of all the sciences. Their guidance changes day to day. ///// I try to keep up. I try to stay fit. ///// Eat kale, eat blueberries, at least 20 superfoods a day. ///// I drink more tea than beer. More water than wine. I don't know. In the scheme of things I'm doing alright. ///// The other day though, I was buying food at the store. Waiting in line. Behind a tall man. A strong man. A man with visible muscles. ///// And his purchase. His purchase It blew my mind. It blew my mind. ///// In his cart were 10 lbs of chicken and 6 plastic jugs of yoghurt. Just chicken. And just yoghurt. Plain yoghurt. Both foods were the exact same color. ///// A nutritious cream color. ///// My first thought was where is all of his bread? ///// My second thought was that he'd already eaten 20 servings of bread that day. ///// But my third thought, but my third thought, was that it was the perfect purchase. My third thought was that it was A beautiful diet. A monks diet. An ascetic diet. A diet made in the image of our lord. A prayer, of food, offered to the gods of health. ///// I pray to The Health. ///// I pray to The Health. ///// I ask that, if I eat a perfect diet of just chicken and just yoghurt you will grant me strength and youth. ///// I ask that you find pleasure in my body. Find purpose in my body. That I may continue to grow and be expansive. That you will spare me from horrors. That my muscles won't grow old. That my muscles won't grow old. That you will wait, at least a little while, to find other uses for my vitality and energy. /////

We are of the health

We are of the health

Announcement 2: Sam, ZG, Andrew

I saw a cheetah kill a zebra once. ///// I was lying in bed when I saw it happen. ///// That may sound confusing, like the cheetah and the zebra were in bed with me. But no, they weren't in bed with me. ///// Rather, I saw the cheetah kill the zebra not in person, but on TV. ///// And come to think of it, all of those cheetahs and zebras on the TV were both probably not even around anywhere, anymore when I saw it happen. ///// You know the show was probably 15-20 years old when I saw it, and I don't think those animals live that long. Maybe they do, I don't know. ///// But anyways, the cheetahs sneak up on some zebras, and then the camera starts going real slow. ///// A bunch of Zebras. ///// Their muscles rippling. ///// Dust flying from their hooves. ///// Only thing is... one of them, he's hurt or something. Can't get away. The cheetah sees its chance. Just goes right for him, just kills him right there, like DAMN. ///// My daughter, she's watching too. She gets real upset, starts crying. ///// I give her a hug. I'm like "buddy, I'm so sorry. I'm so sorry. You know, it is real sad. But what if, that was a momma cheetah that killed the zebra. And she was taking the zebra meat back to her little babies. ///// And what would happen, what would happen to those little cheetah babies if they didn't get any zebra meat. ///// Those fluffy little babies, they might just wither away. They might just wither away. ///// Of course that just made everything worse. She starts bawling. But, you know, it really is like that out there in the world. The most beautiful, wild, things you can imagine—cheetahs, zebras—a lot more too, all made beautiful and patterned and sleek by the health so that they can try their best not to die, but just they have different ways of doing it. ///// We thank the health for the pitiless beauty and variety of our planet earth. We ask to partake in the beauty and variety of the health, while being spared from its cruelty.

We are of the health.

We are of the health.

15. World Synthesis 4: Fall

OVERVIEW

According to Renaissance musician and theorist Bartolomeo Ramos de Pareia, church modes and their plagal variants represent planetary motion and bring the planets into a network of human affect and influence. I want to use his idea of planetary influence to invoke a vivid and concrete world for each of our 4 Earthly seasons. During The Health there are 4 “World Synthesis” segments.

GENERAL INSTRUCTIONS

Each season is represented by a 3-4 minute continuous musical improvisation.

Each season is represented by a prevailing mode in accordance with Ramos de Pareia’s astrological chart.

If playing sustained pitched material, chords or melodies, make sure it locks into the prevailing mode.

If unpitched or if the passagework is rapid, the mode can be ignored.

Each player should find one image or sensation that inspire a strong connection to sound, melody, or micro-chord progression (within the mode). Your improvisation could invoke the season by mimicking noises, rhythms, or certain feelings of temperature you associate with the season. Play the idea in a loop. The loop doesn’t have to be perfect. If you feel a strong connection to another improviser’s loop as the piece proceeds, you can transform your loop into their loop.

SEASON SPECIFIC INSTRUCTIONS

Summer’s mode is Lydian.

Base Scale: B Lydian

Tenor: F# (The tenor is the recitation tone, so you can spend time on that.)

Finalis: B

Basically, use a B Lydian scale with melodies or bass lines oriented toward B and hang out around D a bunch.

If done properly we will exert influence on Jupiter, and the season of Fall.

PERSONAL MUSIC IDEAS/IMAGES I ASSOCIATE WITH WINTER. FEEL FREE TO PICK YOUR OWN.

Mellow breeze

Crisp air

Long shadows

Busy-ness

Dark savory aromatic spices

Wildlife dispersing, fattening, preparing

School kids on playgrounds

Greens become brown, red, yellow. Softening, becoming less opaque.

Blend of excitement and melancholy

Cranes, geese flocking in the distance

Vivid nighttime activity

16. Magic Moment

As soon as *World Synthesis 4 Fall* fades out, *Magic Moment* begins. A low drone fades up as well as videos of all of the performers. The performers file out from behind their instruments toward the front of the stage. The first and last person turn on fans that flank the stage, that blow gently toward the projection screens to make them move.

The performers each arrange themselves in groups of two and perform the following actions as video doubles projected onto screens behind them perform the same actions.

1. **Arm Raise:** one performer (1) kneels beside their standing partner (2) and tightly presses down on (2)'s arms. (2) presses outward resisting (1)'s grip. After 30 seconds (1) stands and releases (2)'s arms. Then (2) allows their arms to raise, experiencing a lightness after the release of all of the pressure. (1) stands back and watches (2), as their arms raise and then fall again. Once (2)'s arms are at rest, each moves onto action 2.
1. **Touch pain point:** each performer stands side by side, no longer in pairs. Find a spot on your body that needs attention or feels actively painful. With the index finger on one hand, point to and touch the pain point. Then return to a neutral standing position. Repeat this loop (touch pain point/return to resting position) for 45 seconds and then move onto action 3.
1. **Hug:** performers return to pairs. (1) stands stage left of (2). Both face each other. (1), with arms at side, leans toward (2) rotating their face toward the audience. (2) leans toward (1) and wraps arms around (1) still facing stage left. The performers stand in embrace for 45 seconds and then step back to separate stations and move to action 4.
1. **Recitation:** A clave rhythm begins in 3. The first clave note is a pick up on the 3rd beat. The second clave note is the down beat. In an agreed upon rhythm, the performers reprise the We Are of The Health text. The performers recite the text beginning on the 5th clave downbeat. They can either recite it back in front of their instruments, or if the text is memorized can stand in a position similar to the 4th action performed by the video doubles.

After the recitation, the performers that turned fans on at the beginning of this section turn them off again.

We Are of The Health text appears on the following page.

We Are of The Health

We are of the health, the health is of the ocean
The world is of the health, the health is of the will
The wind is of the health, the health is of the venom,

The venom, the smoke, the heavy vapor
////

We are of the health, the health is of the ocean
The world is of the health, the health is of the will
The wind is of the health, the health is of the venom,

The venom, the smoke, the heavy vapor
////

We are of the health, the health is of the beauty
The health is tooth and fire, the fire of the body
The health is of the panic, the panic of the zebra

The zebra, the cheetah, their muscles burning
////

The health is of the ocean, the oceans boiling upward
The sun and its expansion, the health as it engulfs us
The health is of the fire, the fire of itself

The fire, the glow, the living embers
////

The health is of the magic, the magic of the living
Life is of the dirt, the dirt is of the earthworm
The worm is of the clock, the gears and their vibration

The clock, the spring, the motion of the dirt
/////

The night is of the health, the dark and its expansion,
the night is of the cold, the cold it blows a kiss
The health is of the void, the gravity of the night

The cold, the dark, the promise of the health

17. Hold Music

♩=70

1

Speak

EWI Well friends Our time here is almost over It's nearly time to depart I'm grateful that we've been able to spend this time

PROPHET 6 *p*

Electric Bass *mf*

Claves *mf*

Wood *pp* *mf* *sempre*

SPD-SX (808) *mf*

The musical score is for a 5-measure piece in 4/4 time with a tempo of 70. The EWI part has lyrics: "Well friends", "Our time here is almost over", "It's nearly time to depart", and "I'm grateful that we've been able to spend this time". The Prophet 6 part consists of sustained chords in the left hand, marked *p*. The Electric Bass part has a simple line of notes, marked *mf*. The Claves part has a steady rhythm of eighth notes, marked *mf*. The Wood part has a rhythmic pattern of eighth notes, marked *pp* and *mf*, with the instruction *sempre*. The SPD-SX (808) part has a simple line of notes, marked *mf*. A first ending bracket is shown at the beginning of the EWI part.

6

EWI

and this moment together So let's slow down the change. Let's prevent the fall. Cuz wer're having fun. And we don't want to stop now.

Prpht.

E. Bass

Clv.

Wood

B. D.

11

Speak only on first time thru. The band repeats until all are ready to move on.

EWI

general midi sound 76

EWI

Not ever. Not ever. Let's keep hanging out.

The band repeats until all are ready to move on.

Prpht.

The band repeats until all are ready to move on.

E. Bass

The band repeats until all are ready to move on.

Clv.

The band repeats until all are ready to move on.

Wood

The band repeats until all are ready to move on.

B. D.

sempre
pp < mf

17

EWI

Prpht.

E. Bass

Clv.

Wood

B. D.

Detailed description of the musical score for measures 17-23:

- EWI (Electric Wind Instrument):** Treble clef, key signature of one flat. Measures 17, 19, and 21 feature a triplet of eighth notes (G4, A4, B4) with a '3:2' time signature above. Other measures are rests.
- Prpht. (Percussion):** Bass clef, key signature of one flat. Measures 17, 19, and 21 feature a bass drum pattern of eighth notes (G2, A2, B2). Other measures are rests.
- E. Bass (Electric Bass):** Bass clef, key signature of one flat. Measures 17, 19, and 21 feature a bass line of eighth notes (G2, A2, B2). Other measures are rests.
- Clv. (Cymbals):** Treble clef, key signature of one flat. Measures 17, 19, and 21 feature a cymbal pattern of eighth notes (G4, A4, B4). Other measures are rests.
- Wood (Woodwinds):** Treble clef, key signature of one flat. Measures 17, 19, and 21 feature a woodwind pattern of eighth notes (G4, A4, B4). Other measures are rests.
- B. D. (Drums):** Bass clef, key signature of one flat. Measures 17, 19, and 21 feature a drum pattern of eighth notes (G4, A4, B4). Other measures are rests.

25

Musical score for six instruments: EWI, Prpht., E. Bass, Clv., Wood, and B. D. The score is divided into four measures. The first measure is in 7/8 time, the second and third in 7/8, and the fourth in 4/4. The EWI part features a melodic line with five 3:2 ratios indicated by brackets. The Prpht. part consists of two staves with complex rhythmic patterns. The E. Bass part has a simple bass line. The Clv., Wood, and B. D. parts have rhythmic patterns with rests.

30

EWI

Prpht.

E. Bass

Clv.

Wood

B. D.

3:2 3:2 3:2 3:2 3:2 3:2

36

EWI

Prpht.

E. Bass

Clv.

Wood

B. D.

44

EWI

Prpht.

E. Bass

Clv.

Wood

B. D.

The musical score consists of six staves. The top staff is for EWI (English Wind Instrument), marked with a treble clef and a box containing the number 44. It features a melodic line with eighth notes and rests, with 3:2 ratios indicated above the notes. The second staff is for Prpht. (Piano), marked with a bass clef and a brace, showing a piano accompaniment with chords and eighth notes. The third staff is for E. Bass (Electric Bass), marked with a bass clef, showing a rhythmic pattern of eighth notes. The fourth staff is for Clv. (Clarinets), marked with a double bar line, showing a rhythmic pattern of eighth notes. The fifth staff is for Wood (Woods), marked with a double bar line, showing a rhythmic pattern of eighth notes. The sixth staff is for B. D. (Bass Drum), marked with a double bar line, showing a rhythmic pattern of eighth notes.

53

EWI

Prpht.

E. Bass

Clv.

Wood

B. D.

Detailed description of the musical score: The score is for measures 53 through 60. Measure 53 is marked with a box containing the number '53'. The EWI part starts with a melodic line consisting of six measures of 3:2 triplets, followed by three measures of a simpler melodic line. The Prpht. part consists of two staves (Trumpet and Trombone) playing block chords in the first six measures, followed by three measures of a simpler chordal pattern. The E. Bass part has a simple bass line in the first six measures, followed by three measures of a simpler bass line. The Clv. part has a rhythmic pattern in the first six measures, followed by three measures of a simpler rhythmic pattern. The Wood part has a rhythmic pattern in the first six measures, followed by three measures of a simpler rhythmic pattern. The B. D. part has a rhythmic pattern in the first six measures, followed by three measures of a simpler rhythmic pattern.

62

EWI

Prpht.

E. Bass

Clv.

Wood

B. D.

3:2

3:2

7/8

7/8

7/8

7/8

7/8

7/8

4/4

4/4

4/4

4/4

4/4

4/4

69 slowly modulation vibrato diminish modulation vibrato

EWI

Prpht.

E. Bass

Clv.

Wood

B. D.

Detailed description: This is a page of a musical score, page 11, starting at measure 69. The score is for a multi-instrument ensemble. The instruments are: EWI (Electronic Wind Instrument) in the treble clef, Prpht. (Prophet) in two staves in the bass clef, E. Bass (Electric Bass) in the bass clef, Clv. (Clavi) in the treble clef, Wood (Woodwinds) in the bass clef, and B. D. (Bass Drum) in the bass clef. The EWI part features a melodic line of half notes with a vibrato effect, indicated by a wavy line above the notes. The Prpht. part consists of two staves with complex, multi-layered textures of notes and chords. The E. Bass part plays a simple line of half notes. The Clv. part plays a rhythmic pattern of quarter notes. The Wood part plays a rhythmic pattern of eighth notes. The B. D. part plays a rhythmic pattern of quarter notes. The score is divided into two sections by a double bar line. The first section is marked 'slowly modulation vibrato' and the second section is marked 'diminish modulation vibrato'. The page number '11' is in the top right corner, and the page number '115' is in the bottom right corner.

78

EWI

Prpht.

E. Bass

Clv.

Wood

B. D.

BASS SOLO
Cm7 Fsus7

6/4 6/4 6/4 6/4 6/4 6/4 6/4

85

The musical score consists of six staves for measures 85 through 90. The time signature alternates between 6/4 and 4/4. The EWI part is mostly silent. The Prpht. part features a melodic line with a key signature of one flat. The E. Bass part provides a harmonic foundation with chords: Bbmaj.7, Cm7, Fsus7, Bbmaj.7, Cm7, and Fsus7. The Clv. part has a simple rhythmic pattern. The Wood part has a melodic line with eighth notes. The B. D. part has a rhythmic pattern with eighth notes.

91

EWI

Prpht.

E. Bass

Clv.

Wood

B. D.

Bbmaj.7 Cm7 Fsus7 Bbmaj.7 Cm7 Fsus7

97

Musical score for measures 97-101. The score is written for six instruments: EWI, Prpht. (two staves), E. Bass, Clv., Wood, and B. D. The time signature alternates between 6/4 and 4/4. The EWI part consists of rests. The Prpht. part consists of rests, with a chord symbol $\flat\circ$ below the first staff. The E. Bass part consists of rests, with a chord symbol $B\flat\text{maj.7}$ above the first staff. The Clv. part consists of rests and quarter notes. The Wood part consists of rests and eighth notes. The B. D. part consists of quarter notes and rests.

103

EWI

Prpht.

E. Bass

Clv.

Wood

B. D.

Detailed description of the musical score: The score is for measures 103 through 107. It features six staves: EWI (EWI), Prpht. (two staves for Prpht.), E. Bass (E. Bass), Clv. (Clv.), Wood (Wood), and B. D. (B. D.). The time signature changes from 6/4 to 4/4 in measure 103, then to 6/4 in measure 104, 5/4 in measure 105, and back to 4/4 in measure 106. The EWI part has a melodic line starting in measure 105 with a 3:2 ratio. The Prpht. parts have complex rhythmic patterns, including triplets and rests. The E. Bass part has a simple rhythmic pattern. The Clv. part has a rhythmic pattern with rests. The Wood part has a rhythmic pattern with rests. The B. D. part has a rhythmic pattern with rests.

109

Musical score for measures 109-115. The score includes staves for EWI, Prpht., E. Bass, Clv., Wood, and B. D. The Prpht. staff shows a complex rhythmic pattern with 3:2 ratios.

EWI

Prpht.

E. Bass

Clv.

Wood

B. D.

116

Musical score for six instruments: EWI, Prpht., E. Bass, Clv., Wood, and B. D. The score is divided into measures by vertical bar lines. The time signature changes from 4/4 to 7/8. The EWI part is in treble clef, while the other instruments are in bass clef. The Prpht. part includes triplets of eighth notes with a 3:2 ratio. The Clv., Wood, and B. D. parts feature rhythmic patterns with eighth and sixteenth notes. The E. Bass part has a steady eighth-note accompaniment.

122

Musical score for measures 122-123. The score is divided into six staves: EWI, Prpht. (Piano and Prch.), E. Bass, Clv., Wood, and B. D. The key signature is B-flat major (two flats). The time signature changes from 5/8 to 4/4 at the start of measure 123. The EWI part features a melodic line with eighth notes and rests. The Prpht. part consists of piano accompaniment with chords and eighth notes. The E. Bass part provides a steady bass line. The Clv., Wood, and B. D. parts feature rhythmic patterns with eighth notes and rests.

126

Musical score for measures 126-128. The score is arranged in a system with six staves. The instruments are EWI, Prpht. (Trumpet), E. Bass, Clv. (Cymbal), Wood (Woodblock), and B. D. (Bass Drum). The key signature has one flat (B-flat). The time signature is 4/4. The EWI part features a melodic line with eighth notes and slurs. The Prpht. part consists of two staves: the upper staff has chords with slurs, and the lower staff has a rhythmic accompaniment of eighth notes. The E. Bass part has a simple eighth-note bass line. The Clv. and Wood parts have a consistent rhythmic pattern of eighth notes with slurs. The B. D. part has a simple eighth-note bass line.

129

Musical score for six instruments: EWI, Prpht., E. Bass, Clv., Wood, and B. D. The score is in 4/4 time and features a key signature of one flat (Bb). The EWI part consists of eighth-note patterns with accents. The Prpht. part is a two-staff instrument with chords in the upper staff and eighth-note accompaniment in the lower staff. The E. Bass part features a simple eighth-note bass line. The Clv., Wood, and B. D. parts all play eighth-note accompaniment patterns. The score is divided into three measures, with a repeat sign at the beginning of the first measure.

132

EWI

Prpht.

E. Bass

Clv.

Wood

B. D.

135

Musical score for six instruments: EWI, Prpht. (two staves), E. Bass, Clv., Wood, and B. D. The score is in 4/4 time and consists of two systems of two measures each. The EWI part features a melodic line with eighth notes and rests. The Prpht. part has a bass line with eighth notes and rests. The E. Bass part has a bass line with eighth notes and rests. The Clv. and Wood parts have a rhythmic pattern of eighth notes with rests. The B. D. part has a bass line with eighth notes and rests. The key signature has one flat (Bb).

138

EWI

Prpht.

E. Bass

Clv.

Wood

B. D.

The musical score consists of six staves. The top staff (EWI) is in treble clef and contains a melodic line with eighth notes and a fermata. The second and third staves (Prpht.) are in bass clef and contain piano and harp accompaniment with chords and arpeggiated figures. The fourth staff (E. Bass) is in bass clef and contains a bass line with eighth notes. The fifth and sixth staves (Clv., Wood, B. D.) are in bass clef and contain percussion parts with rhythmic patterns. The score is divided into four measures, with a key signature change from one flat to two flats between measures 138 and 139. Measure 141 ends with a double bar line.

141

The musical score consists of six staves. The top staff is for EWI (Electronic Wind Instrument) in treble clef. The second and third staves are for Prpht. (Percussion) in bass clef, with the second staff showing chordal accompaniment and the third showing a melodic line. The fourth staff is for E. Bass (Electric Bass) in bass clef. The fifth and sixth staves are for Clv. (Cymbals), Wood (Woodblock), and B. D. (Bongos) in alto clef, all showing rhythmic patterns. The score begins in 9/8 time and changes to 4/4 time at the first measure of the second system. The EWI part features a melodic line with eighth notes and rests. The Prpht. parts provide harmonic support with chords and a bass line. The percussion parts feature a consistent rhythmic pattern of eighth notes.

144

EWI

Prpht.

E. Bass

Clv.

Wood

B. D.

150

147

The musical score consists of six staves, each representing a different instrument. The top staff is for EWI (Electronic Wind Instrument) in a treble clef. The second and third staves are for Prpht. (Percussion) in a bass clef, with the second staff showing chordal accompaniment and the third showing a bass line. The fourth staff is for E. Bass (Electric Bass) in a bass clef. The bottom three staves are for Clv. (Cymbal), Wood (Woodblock), and B. D. (Bongos) in a bass clef, all featuring a consistent rhythmic pattern of eighth notes.

152

EWI

Prpht.

E. Bass

Clv.

Wood

B. D.

160

The musical score consists of six staves. The EWI staff is mostly silent with some rests. The Prpht. staff has a complex melodic line with many ties and a fermata. The E. Bass staff has a simple bass line with a fermata. The Clv. staff has a rhythmic pattern of quarter notes. The Wood staff has a rhythmic pattern of eighth notes. The B. D. staff is mostly silent with some rests.

167

Musical score for measures 167-172. The score includes staves for EWI, Prpht. (Flute and Clarinet), E. Bass, Clv., Wood, and B. D. The flute and clarinet parts have melodic lines with slurs, while the woodwinds and bass play rhythmic patterns.

173

Musical score for measures 173-178 in 6/4 time. The score includes parts for EWI, Prpht. (Flute and Bassoon), E. Bass, Clv. (Cymbal), Wood (Woodblock), and B. D. (Bass Drum). The EWI part consists of six measures of whole rests. The Prpht. part features a flute line with a melodic phrase in measures 174 and 178, and a bassoon line with a corresponding melodic phrase. The E. Bass part has a melodic line in measures 174 and 178. The Clv. part has a cymbal roll in measure 173. The Wood part has a woodblock pattern in measure 173. The B. D. part has a bass drum pattern in measure 173. The time signature 6/4 is indicated at the end of each measure.

179

EWI

Prpht.

E. Bass

Clv.

Wood

B. D.

D maj.7

figure 8 pattern