

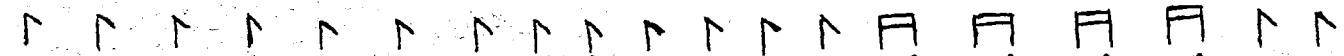
FRAME I - G-force Harmonics

All performers pick the same pitch in an octave near the center of their range. Use the following words/syllables. If you are a singer, sing them -- if an instrumentalist, try to pronounce the words/syllables on your instrument. All "G" sounds are hard "g's" and the sounds should be made in a steady, even tempo by all. Dynamics are up to the judgement of the performers.

Words: GONG GAN GIN GUN GEN GOING GAIN GOON

For this page (the first part of this frame) all should be singing and playing the same pitch throughout. Change syllables slowly, after many repetitions of each. Do not try to sing or play the same syllable as another performer, but do not try to avoid doing so, either.

SAMPLE OF WHAT THIS PAGE SHOULD SOUND LIKE:

(central pitch)-----  gonggonggonggonggonggangangangangangangoinggoinggoinggun, etc.

Try to emphasize the resonances which are the result of the attacks on "G" sounds if they are produced by your voice or instrument.

This page should last as long as necessary. Go on to next page without a break on a signal from one of the performers.

FRAME I part 2

Continue as before with these syllables:

GONG GĀN GĪN GŪN GĒN GOING GAIN GOON

BUT, each time you change syllables, begin the syllable with a grace note above or below the central pitch. Start with grace notes close to central pitch and gradually make them farther away.

SAMPLE OF WHAT THIS PAGE SHOULD SOUND LIKE:

(central pitch)----gungungungun oongoongoongoongoon oinggoinggoinggoing aingaingain, etc.

When it is time, a performer should signal the others to go on to the next page without a break.


FRAME I part 3

Continue as before with these syllables:


GONG GĀN GĪN GŪN GĒN GOING GAIN GOON

BUT, each time you change syllables, sing the syllable on a different pitch from the one before. Begin with many repetitions of each one and gradually decrease the number of repetitions, although one may still repeat a syllable for a long time if it is musical to do so.

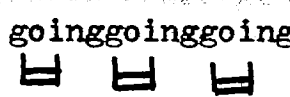
SAMPLE OF WHAT THIS PAGE SHOULD SOUND LIKE:




 gingingingin



 gonggonggonggonggong



 goinggoinggoing



 gangangan, etc.

(central pitch)----gungungungun

Continue this until the ensemble has reached the point at which the next page will naturally begin, on a signal from one of the performers.

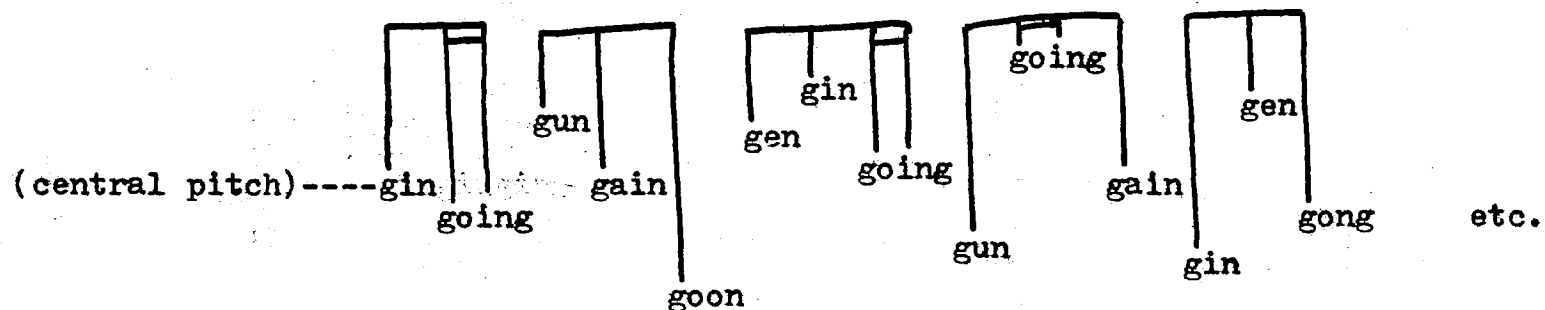
FRAME I part 4

Continue as before with these syllables:

GONG GĀN GĪN GŪN GĒN GOING GAIN GOON

BUT, change pitches and syllables each successive beat.

SAMPLE OF WHAT THIS PAGE SHOULD SOUND LIKE:



This is the last part. When you are through with this, FRAME I is finished. Go on to FRAME II after a short rest.

FRAME II - Orderings

This frame consists of 24 boxes, each containing a particular order of 4 sound-types. The words "high," "middle" and "low" refer to the pitch ranges on your own voice or instrument of simple (i.e. definite-pitch) sounds; "noise" refers to more complex sounds.

Each box lasts exactly 10 seconds. All four types of sounds, in the order in which they appear, must be made in each 10-second period. The precise nature and duration of each sound is up to the individual performer. Each performer may perform the boxes in any order, as long as she or he performs all the boxes. This Frame lasts, of course, exactly 4 minutes.

high middle low noise	high middle noise low	middle low noise high
noise middle high low	noise low high middle	low noise high middle
middle high low noise	high noise low middle	high noise middle low
low noise middle high	low middle high noise	middle high noise low
high low middle noise	noise high middle low	noise middle low high
middle low high noise	low high middle noise	low high noise middle
low middle noise high	high low noise middle	noise high low middle
middle noise high low	middle noise low high	noise low middle high

FRAME III - Dramatic Reading

Read the following as dramatically as possible. If an instrumentalist, you should play as though your instrument were a voice reading with much emphasis, pronouncing the words with the sound of your instrument. Sing, whisper, shout, etc.

During this frame, there should be some very steady, unvarying sound which sets up a "time-ruler" against which to measure the progress of the piece; an amplified ticking clock, a metronome or some other such sound source would be appropriate. Tempo is not significant in the "time-ruler," but steadiness is.

This frame should last as long as it takes for everyone to complete their reading.

AND NO GET HE CONFUSION ALL QUIET DANGEROUS CONFESS DISTRACTED CAUSE NO DO
FORWARD SOUNDED CRAFTY WHEN HIM CONFESSION STATE WELL BUT OF OF OUR IN YOU
ANY SO CERTAIN ON THESE AND IN OF OF ABOUT AS HAVE NIGHT HIM AND TO TO
THE MY DOTH TO INCLINED HIM AND ON WE SWEET TOO CLOSELY HITHER 'TWERE HERE
FATHER ESPIALS OURSELVES WILL THAT MAY FRANKLY BY IS HE HIS THAT FOR YOU PART
WISH BEAUTIES CAUSE SO YOUR HIM WAY YOUR WISH WALK SO WILL ON SHOW EXERCISE
LONELINESS TO 'TIS THAT AND DO DEVIL TOO A DOTH THE WITH NOT THE IT DEED
PAINTED BURDEN COMING LORD NOT IS 'TIS MIND SLINGS OUTRAGEOUS TAKE SEA BY TO
NO A WE AND SHOCKS HEIR CONSUMMATION BE TO PERCHANCE THERE'S IN DEATH COME
SHUFFLED COIL PAUSE THAT SO WHO WHIPS TIME THE THE LOVE THE AND PATIENT
UNWORTHY HIMSELF MAKE BODKIN BEAR SWEAT LIFE DREAD DEATH FROM TRAVELER WILL
RATHER WE TO KNOW CONSCIENCE OF THUS OF SICKLIED PALE AND PITCH THIS TURN
THE SOFT FAIR THY MY MY YOUR MANY HUMBLE WELL I YOURS LONGED PRAY THEM I
RECEIVE I YOU LORD WELL WITH SO AS MORE LOST FOR MIND POOR UNKIND HA HONEST
YOU YOUR YOU FAIR ADMIT YOUR MY COMMERCE AYE POWER SOONER WHAT A FORCE

TRANSLATE LIKENESS A THE PROOF YOU LORD BELIEVE NOT FOR INOCULATE BUT OF YOU
 THE THEE WHY A I HONEST COULD SUCH WERE HAD I REVENGEFUL OFFENSES THAN TO
 IMAGINATION SHAPE ACT SHOULD I HEAVEN ARE BELIEVE GO A FATHER LORD BE THAT
 THE IN FAREWELL YOU THOU GIVE FOR THOU ICE SNOW ESCAPE TO FAREWELL WILT A
 MEN WHAT OF NUNNERY TOO POWERS HAVE PAINTINGS GOD ONE MAKES JIG YOU GOD'S
 YOUR GO MORE MADE SAY NO THAT ALL LIVE KEEP TO OH MIND THE EYE EXPECTANCY
 THE GLASS THE THE OBSERVERS AND MOST THAT OF NOW AND LIKE OUT HARSH AND
 YOUTH OH TO I WHAT HIS THAT WHAT IT LITTLE MADNESS HIS HIS BROOD DOUBT THE
 SOME TO IN THUS HE TO DEMAND TRIBUTE AND VARIABLE THIS IN HIS PUTS FASHION
 THINK IT BUT BELIEVE COMMENCEMENT SPRUNG HOW NEED WHAT WE MY YOU YOU AFTER
 HIS ALONE SHOW HER HIM PLACED IN ALL SHE TO OR YOUR THINK SO ONES GO.

After a brief rest, go on to the last frame.

FRAME IV - Shape Changing Chant

Begin this frame by clapping hands, tapping drums, etc. to set a happy dance tempo (like the song "Sergeant Pepper's Lonely Hearts Club Band" or some such. The cells of notes should then be sung in a very rhythmic manner with note values consisting mostly of ♪ 's with some ♩ 's for syncopation and an occasional cadential ◡ .

Each segment may be repeated as many times as desired. The segments may be performed in any order, any number of times. The choice of order and octave is up to each performer.

The voices are to use any appropriate syllables or words; the instrumentalists should play the notes and use whatever articulations are proper. Instruments which transpose (such as Bb Trumpet, Eb Sax, etc.) may play as written or transpose, as desired.

The musical notation consists of 28 staves arranged in four rows of seven. The first staff on the left begins with a treble clef. The notes are represented by black dots on the five-line staffs, with stems indicating pitch and rhythm. The notation is a sequence of rhythmic cells, some containing single notes, some pairs, and some groups of four notes. The notes are placed on various lines and spaces of the staffs, creating a melodic contour across the entire piece. The notation is minimalist, focusing on pitch and rhythm through the placement of notes on the staff.