

O Star Spangled Stripes

for piano and percussion

duration: 9'

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O STAR SPANGLED STRIPES for piano and percussion

PERFORMANCE INSTRUCTIONS

O Star Spangled Stripes sets up a system for progressing through the piece based in oppositional ideas of “democracy” and “advancing freedom,” two terms touted by the George W. Bush administration as hallmarks of American foreign policy during his presidency. “Democracy” in its Greek origins translates loosely to “people working together,” while “advancing freedom” seems to me to be completely individualistic, perhaps even narcissistic, in pursuing a definition of freedom with disregard for others. To begin the piece, each player must decide whether s/he will begin by cooperating with the other player (“true democracy”), or by disregarding the other player—exhibiting a self-involved narcissism (“advancing freedom”). Player should not indicate to each other in which state they will begin.

The score is organized as 8 musical sections comprised of 1-3 phrases that each contain a number of gestures. Rehearsal letters above each section identify the 8 sections in the score (A through H). As each player progresses linearly through the musical materials, s/he has the option at any moment 1) to affect the progress of the other player, and 2) to choose whether or not he will interact with that player. Both pianist and percussionist have two musical signals provided in the center of the score on its first page; both signals interrupt the other player and send him/her immediately into the next section (thus some sections may remain incomplete). Depending on the signal chosen, each player will indicate whether s/he intends to “work together” with the other player (as in traditional chamber music, and attempting to match tempo, dynamics, or interpretation, for example), or totally to ignore the other player, pursuing his own interpretation with total disregard for the other player’s performance. For the pianist, 2 forearm clusters signal disregard; for the percussionist, rimshots.

As a result, each player music always be prepared to be interrupted and sent forward into the next section. The following ensemble situations are possible, depending on the signals chosen by each player: 1) both players working together; 2) one player attempting to work with the other, who is pursuing his own interpretation; 3) both players disregarding each other.

Each player always has the option to choose silence rather than playing a gesture within a phrase. Performers may insert silences into the composed phrases they are playing (as traditional “rests”), as a means of listening to the other player, as a means of interaction, or as a means of disregard for the other performer. A player can never choose to be silent for an entire section, however (unless it is a “silent” section as indicated on the score). The quality of silences should vary dramatically, depending on whether the player is engaged in “democracy” (in which s/he should be very attentive to the performance of the other player), or “advancing freedom” (in which he actively would be disregarding the other player through his own self-involvement). (A) -----→ or (B) ←----- at ends of piano phrases indicate whether the pianist should continue to the next material (A), or has the option to repeat the phrase (B).

O Star Spangled Stripes

As fast as possible

f
p
f
l.h.
l.h.
r.h.
l.h.
8va

with pedal

As fast as possible; lightly

mp
l.h.



p

Signals Intent to Cooperate:

f
f
8vb

Snare with sticks

or

Signals Intent to Individuate:

or

2 rim shots

Repeat at least 7 times total

Military Style

Assorted metal
Hi-Hat
Snare
Kick Bass

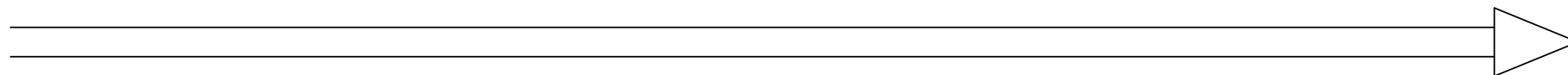
FREE IMPROV: LOUD AND VIOLENT

A musical score for piano and three staves. The piano part is in 6/8 time, marked *f* (forte). It features a triplet of eighth notes in the first measure, followed by a series of chords and single notes. The first three staves are for a vocal or instrumental part, with notes and rests. A double bar line is present at the end of the first system. To the right of the staves is a large right-pointing arrow with a curved line above it pointing left, indicating a repeat or a specific performance instruction.

Two empty musical staves, one above the other, with a large right-pointing arrow at the end of the top staff, indicating a continuation or a specific performance instruction.

Rapidly repeat in any order, ad nauseum

f



QUIET

SILENCE

FREE IMPROV: SOFTLY, WITH SHORT
REPETITIVE RHYTHMS

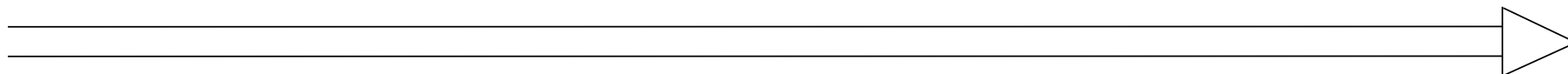
Repeat in a steady pulsation

p

Ped.

A musical score for a piano piece, marked "molto legato, with pedal". The score is written for two staves, Treble and Bass. The Treble staff contains a melodic line with a slur over the first four measures. The Bass staff contains a bass line with a pedal point, indicated by a fermata over the final note of each measure. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo/mood is "molto legato, with pedal".

The musical score for 'The Rose Tree' is presented in three systems. The first system begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The right hand (r.h.) plays a series of chords, while the left hand (l.h.) plays a melodic line. A pedal point (Ped.) is indicated for the first two measures. The second system continues the melody and harmony, with the right hand playing chords and the left hand playing a melodic line. The third system concludes the piece, with the right hand playing a final chord and the left hand playing a melodic line. The score is written for a single melodic instrument, likely a flute or violin, with a piano accompaniment.



	SILENCE	

8^{va}-----

p- slow

Ped. sempre

----->

Free Improv:
Loud and
Violent

Silence

Free Improv:
Soft, with short
repetitive rhythms

Silence



Metal
Hi-Hat
Snare
K. Bass

Frenzied, chaotic
Replace some notes with rests
Rapid accel. and rit.

Slow/ Fast migrations
between the first 2 gestures
and instrumental groups

Frenzied, chaotic
Replace some notes with rests
Rapid accel. and rit.

Slow/ Fast migrations
between the first 2 gestures
and instrumental groups

Snare on
with stick

