Program Notes

.breathing.bones.mobile.mind.

"The main misconception about bones, then, is that they are made up of dead tissue."
Dr. D.R. Johnson, Centre for Human Biology

Jawbone chatters away, singin' the blues of ocean and rock,
skeletal bits of earth
imprinted with birds and star beings.
Sara sings the joik—banned but alive—her Saami, Lapplander voice
chanting essences of someone or something
ever changing, no beginning no end.
Mourning Dove sings the story of Coyote who got down safely
by turning himself first into a pine needle—falling fast—
and then into a leaf floating gently to the ground.

I dance to *Julia* and Debbie sings *Danny Boy*,
our bones compressing and stretching
pulsing with and responding to neuropeptides, cellular receptors, and
memory upon memory – alive –
and enmeshed with the songs of Jawbone and Sara and Mourning Dove.

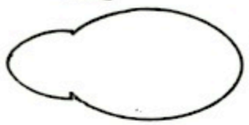
pr

Performance Notes

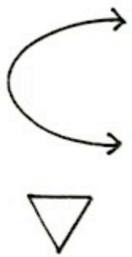
- Performer will be amplified and possibly processed with reverb (depending on room)

- <u>Score Notes</u>:

Open ended oval indicates unstipulated end point



Two connected ovals indicate that one musical gesture should flow into the next



Arrowed oval indicates that gesture carries on to next system

Triangle indicates a change in the timeline measurements (Cthru E)

- All durations are relative (to each other and to timeline).
- When the gesture is performed through the bone it will be stated as such (i.e. there are singing and breathing gestures not played through the bone).
- A word in brackets directly beneath a real-time cue is a tape cue.
- Start and end times are indicated above the phrase and below the timeline; phrases are meant to flow continuously if there is only a second between them or if only one time is noted at the end of the phrase (the same time is meant to mark the beginning of the next).

- Amplification:

1) Try (a) Shure SM58 cardioid – no distortion but not as full a sound (b) AKG 414 cardioid – better pick up but may distort.
2) Try placing mic not straight out from bell but off at about 30-40 degree angle and 1-2 ft. away (in front of bell); or possibly 30-40 degree angle downward.
3) Monitor may or may not be necessary (on floor angled up) – determined by performer's needs.
4) In practice session determine:
    (a) Performer's tendency to be still or to move around
    (b) Microphone's tendency to distort or not
    (c) A general sense of overall level for mic
        - Set the level to point where it's coming through speakers and then just back off a bit; sometimes it sounds amplified, other times not, a certain desirable ambiguity.
        - Watch levels at preamp gain on the mixer/amp (most likely to clip there; faders are a more precise means of increasing/decreasing level).
        - Look for a level overall and compensate for a couple of spots if necessary.
        - Be aware of pop filter necessity (darning hoop with mesh).
        - Be aware of curtains on walls.

Description of Sounds

- Air valve whoosh – say "whoosh" while sliding lips on mouthpiece (distinguish clearly from hissy whistle sound)
- Valve air pulse – ½ valve to valve down while blowing pulses
- Thunder growl – clear throat, make hork-like sound through the bone
- Singing – airy, wavering, in/out of tune like a child singing; when singing through the bone place mouthpiece between teeth and lips
- Horse flutter – regular flutter with mouth well over mouthpiece and plenty of air/force
- Play/scream – Play F^3 and scream high pitch
- Hissy whistle – a noisy hiss that fluctuates in pitch and overtones

A

. breathing . bones . mobile . mind .

:5 :10 :15 :20 :25 :30 :35 :40 :45 :50 :55 1:00 1:05 1:10 1:15

:40 inhale thru bone :43 hissy whistle :50 inhale thru bone :55 hissy whistle 1:00 inhale thru bone 1:03 thundergrowl (inhale thru bone as needed) 1:10

f

mp mf

1:20 1:25 1:30 1:35 1:40 1:45 1:50 1:55 2:00 2:05 2:10 2:15 2:20 2:25

1:40 Use Harmon mute

mp

No mute

2:21 inhale thru bone 2:30 Shout whisper quickly into bone and then gradually back bone away humerus temporal clavicle scapula radius carpus metacarpus repeat as needed

2:35 2:40 2:45 2:50 2:55 3:00 3:05 3:10 3:15 3:20 3:25 3:30 3:35 3:40 3:45

2:31 inhale thru bone 2:34 ♩ = 88 valve air pulse

2:44 valve air pulse 2:48 (drill) 2:51 Play/scream f 2:56 Sing gently with tape 3:08 ('dead')

Use hand as mute 3:17 3:24 cry/gliss p

No mute 3:27 3:33 3:37 hum 3:47 mp mf f

3:50 3:55 4:00 4:05 4:10 4:15 4:20 4:25 4:30 4:35 4:40 4:45 4:50 4:55 5:00

3:52 3:57 4:09 4:11 air valve whoosh 4:18 inhale thru bone 4:22

mf

4:28 4:30 4:33 4:36 mf f

4:40 Pant, gradually slow down 4:49 f

4:50 4:58 f ff sfz

1

B

5:05 5:10 5:15 5:20 5:25 5:30 5:35 5:40 5:45 5:50 5:55 6:00 6:05 6:10 6:15

5:11 5:19 5:34 5:41 5:50 5:53 6:16

mp < mf > mp mf < f > PP P < mf > mp mf < f > PP

6:20 6:25 6:30 6:35 6:40 6:45 6:50 6:55 7:00 7:05 7:10 7:15 7:20 7:25

6:21 6:28 sing thru bone "Oh Danny Boy" to "Ah" mp

Quickly speak thru bone; gradually pull bone away; mix in tiny bits of singing "Oh Danny Boy" — "hip Femur patella Fibula tibia tarsal metatarsal phalanges temporal humerus scapula ulna radius Carpus metacarpus" — mp

(with bird squawks) 6:47 ♩ = 69 inhale breath Pulses ♩ ♩ ♩ ♩ ♩ ♩ 6:52 growl + chuckle 6:58 Pull bone out + in

7:12 hum First 2 Phrases OF The Beatles, "Julia" mp

C 7:27

sfz > mf < ff ff add scream on E f hearty chuckle 2 sec.

f mf f ff

mf

f

f

mf

f

[double voice 8ve above]

8:45

ff

f

9:05

9:09

9:16

(ba)

(ba)

tr

(•)

ff

sfz

p

D Use Harmon mute (stem off)

10:20

(but)

10:24

10:25

10:27

laugh into the horn

E Continue with mute

(end of text)

10:44

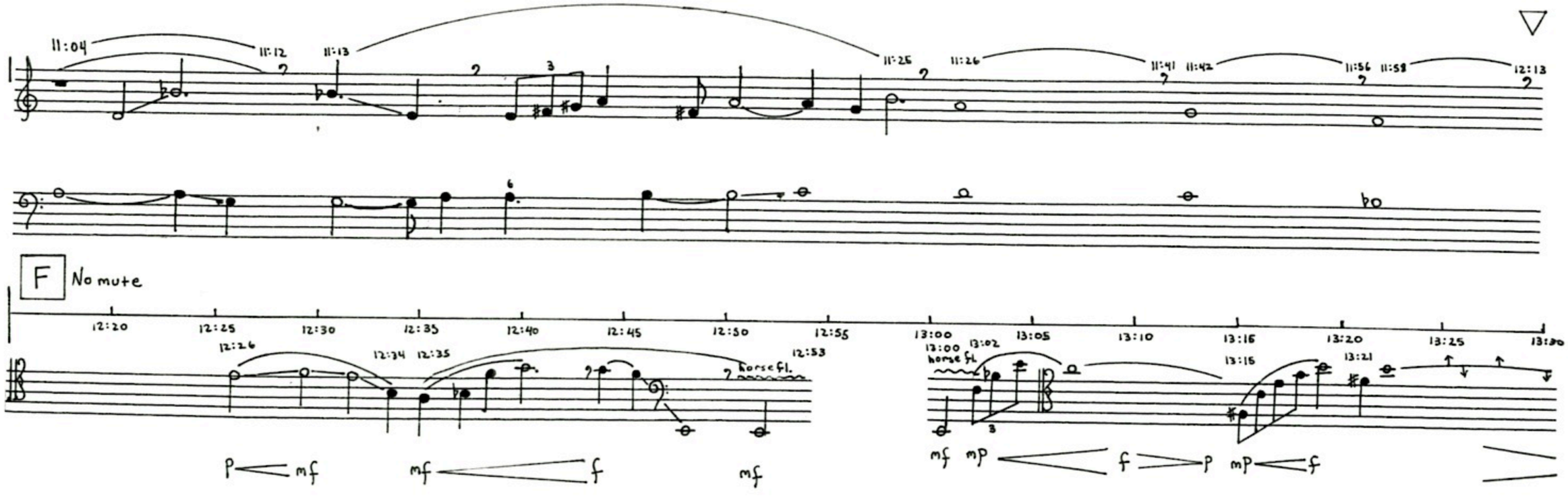
10:52

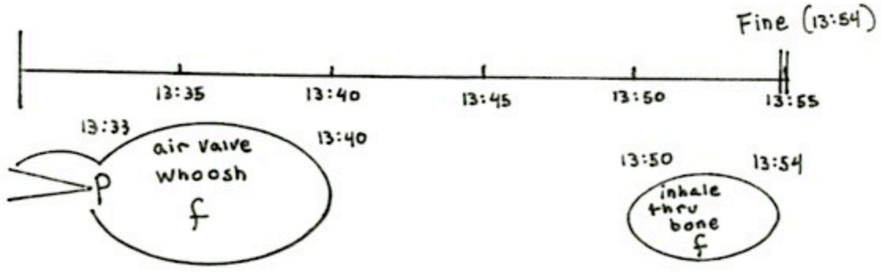
10:54

11:03

Voice

bone


11:04
11:12
11:13
11:25
11:26
11:41
11:42
11:56
11:58
12:13
F No mute
12:20
12:25
12:30
12:35
12:40
12:45
12:50
12:55
13:00
13:05
13:10
13:15
13:20
13:25
13:30
12:26
12:34
12:35
12:53
horse fl.
13:00
13:02
13:15
13:21
p mf
mf f
mf
mf mp
f p
mp f


Fine (13:54)
13:35
13:40
13:45
13:50
13:55
13:33
air valve
whoosh
p
f
13:40
13:50
13:54
inhale
thru
bone
f