

STEVEN BRISTOW

THEY ARE LEAVING.....

A PRESERVATION RITE

FOR FIVE ANIMAL-PLAYERS,
ONE MIXING ENGINEER, AND
ONE LIGHTING ENGINEER

THEY ARE LEAVING.....

THERE IS A GATHERING AND A RITE IS PERFORMED BY FIVE ANIMAL-PLAYERS. EACH OF THE PLAYERS REPRESENTS THE EMBODIMENT OF A DUAL ASPECT: ONE ANIMAL; THE OTHER, HUMAN.

PART I OPENING DURATION: 2 MINUTES

PLAYERS 2 THROUGH 5 ASSEMBLE IN PERFORMANCE POSITION 'A'. HOUSELIGHTS ARE OFF-THEATER DARK. THEN HOUSELIGHTS FADE IN, VERY DIM, LIKE DAYBREAK. PLAYER 1 ENTERS PERFORMANCE POSITION 'A' FROM BEHIND THE AUDIENCE AND SPEAKS TO THE AUDIENCE IN A VOICED WHISPER: "WE ARE LEAVING".....

SIGNAL ① PLAYER 1 HANDS AFRICAN GOURD AND BEADS TO PLAYER 2 (WHOOPIK CRANE). AT THIS TIME, ALL PLAYERS BEGIN THE PORTRAYAL OF THEIR RESPECTIVE ANIMAL LIKENESSES AND PROCEED WITH THE PERFORMANCE. PLAYER 1 (COYOTE), PLAYER 3 (PEREGRINE FALCON), PLAYER 4 (HAWAIIAN GOOSE), AND PLAYER 5 (KIRTLAND WARBLER) ARE TO PERFORM VERY SPARSE ACTIVITY FROM FIXED, ALMOST MOTIONLESS ANIMAL POSES.

SIGNAL ② WHOOPIK CRANE ARRIVES AT COWBELLS (POSITION 'B'), PUTS DOWN GOURD AND BEADS AND PICKS UP MALLETS. OTHER PLAYERS NOW MOVE TO POSITION 'B'.

PART II ENDANGERED SPECIES COUNTERPOINT

HOUSELIGHTS ARE BROUGHT UP JUST ENOUGH FOR ANIMAL-PLAYERS TO READ SCORE PAGES. IT IS IMPORTANT THAT PLAYERS CONTINUE TO PORTRAY ANIMAL LIKENESSES AS MUCH AS POSSIBLE WHEN PLAYING INSTRUMENTS AND IN ALL BODY MOTIONS.

MOBILE X DURATION: 4 MINUTES

ACTIVITY IS STILL VERY SPARSE AND QUIET (BARELY AUDIBLE, JUST ABOVE P.A. NOISE LEVEL). PLAYERS INTERACT INDEPENDENTLY OF ONE ANOTHER.

SIGNAL ③ AFTER 4 MINUTES, CENTRAL WHITE SPOTLIGHT IS PROJECTED FOR ABOUT 2 SECONDS. EACH PLAYER FINISHES EVENT HE/SHE IS CURRENTLY PLAYING AND PROCEEDS WITH MOBILE Y.

MOBILE Y DURATION: 7 MINUTES

HOUSELIGHTS STILL DIM. PLAYERS BEGIN VERY QUIETLY WITH SPACE IN BETWEEN EVENTS. DURING THE 7 MINUTE PERIOD, THE PLAYERS BUILD MOMENTUM BY CREATING A GRADUAL AND CONTINUOUS CRESCENDO (FROM *pp* TO *f*) ACCOMPANIED BY HOUSELIGHTS GRADUALLY FADING FROM DIM TO BRIGHTEST LEVEL. PLAYERS ARE STILL INDEPENDENT.

SIGNAL ④ AFTER 7 MINUTES, HOUSELIGHTS FADE OUT COMPLETELY, TAKING ABOUT 10 TO 15 SECONDS. AS THEY BEGIN TO FADE, EACH PLAYER FINISHES EVENT HE/SHE IS CURRENTLY ON, AND MOVES IN ANIMAL LIKENESS TO POSITION 'C'.

PART III INTERSPECIES COUNCIL DURATION: 5 MINUTES

HOUSELIGHTS HAVING FADED COMPLETELY, THE ANIMAL-PLAYERS NOW PROVIDE THE CONTEXT IN WHICH THE MOTION AND SOUND ARE GENERATED THROUGH INTRODUCTION IN RESPONSE TO COLORED LIGHTING CUES. PLAYER 1 AND PLAYER 4 ARE CLOSE MIC'D, PLAYER 3 IS CLOSE MIC'D AND RING-MODULATED. AMPLITUDE LEVEL IS TURNED UP. PLAYERS ARE TO RESPOND TO CUES COMING FROM SET OF COLORED SPOTLIGHTS ACROSS FROM AND FACING THEM. PLAYER 1 HAS ONESET, PLAYERS 2 AND 3 SHARE CUES, PLAYERS 4 AND 5 SHARE CUES. (SEE DIAGRAM). THEATRIC EXAGGERATION, PARTICULARLY OF ANIMAL LIKENESSES, IS TO BE EMPHASIZED. THE MOTIONS AND SOUNDS, WHEN PLAYING INSTRUMENTS, ARE TO BE CONSIDERED THE HUMAN EXTENSIONS OF ANIMAL LIKENESSES. TOWARD THE END OF PART III, ONLY RED SPOTLIGHTS ARE PROJECTED. THE ACTIVITY OF PLAYERS 2 THROUGH 5 ERRATIC AND FRANTIC. PLAYER 1 DASHES BACK TO CHAIR, PUTS ON WINTER CLOTHES AND SNOWSHOES, AND WAITS FOR CHANT-SONG INTRO FROM VIBES AND ELECTRIC BASS.

SIGNAL ⑤ CENTRAL WHITE SPOTLIGHT FADES IN SHORTLY BEFORE LAST RED SPOTLIGHT IS TURNED OFF. WHEN ONLY WHITE SPOTLIGHT REMAINS, PLAYER 2 (VIBES) AND PLAYER 5 (ELECTRIC BASS) PLAY RUBATO INTRODUCTION TO CHANT-SONG.

PART IV TRAVELLING LIGHT DURATION: APPROX 5 MINUTES

THIS IS THE PART OF THE PERFORMANCE WHERE ALL PLAYERS ASSUME THEIR MOST HUMAN STATE. THE SETTING IS A FOREST IN THE DEEP SNOW OF WINTER. THE CENTRAL SPOTLIGHT IS THE ONLY LIGHT BEING PROJECTED. THE REST OF THE THEATER IS DARK. ALL PLAYERS REMAIN IN POSITION 'C'. THE BARTONE VOICE, THE SAXOPHONE (NOT RING-MODULATED), AND THE BASS CLARINET ARE STILL CLOSE MIC'D, THE VOLUME HAS BEEN TURNED DOWN. ALL PLAYERS ARE REQUIRED TO MEMORIZE THEIR PARTS. PLAYER 1, NOW WEARING SNOW OUTFIT, CARRIES THE

PLAINTIVE SONG MELODY, AND THE OTHERS ENHANCE THE MELODY IN A SIMPLE, SMOOTH FASHION, PROVIDING A 'Bb' (CONCERT) DRONE OR WITH SIMPLE EMBELLISHMENT. THE SONG BEGINS AFTER A BRIEF WRITTEN RUBATO INTRODUCTION. AT THE END OF THE CHANT-SONG, PLAYERS 2 AND 5 PLAY A DUET ON CONGAS LASTING ABOUT 15 SECONDS OR UNTIL PLAYER 1 HAS TIME TO REMOVE SNOW OUTFIT AND MOVE BACK TO POSITION 'B', IN CASUAL HUMAN MOTION. PLAYERS 3 AND 4 ALSO MOVE BACK TO POSITION 'B'.

SIGNAL ⑥ HOUSELIGHTS ARE BROUGHT UP AGAIN. ALL PLAYERS PROCEED WITH PART II.

PART II THE WAY BACK

ALL PLAYERS ARE AGAIN IN POSITION 'B'; HOUSELIGHTS UP. ALL PLAYERS RESUME RESPECTIVE ANIMAL LIKENESSES, AS BEFORE, PROCEEDING IN REVERSE OF PART II, BEGINNING WITH MOBILE Y, FOLLOWED BY MOBILE X.

MOBILE Y

DURATION: 5 MINUTES

ANIMAL-PLAYERS PROCEED FROM EVENT TO EVENT AS BEFORE. INSTEAD OF A GRADUAL CRESCENDO (AS IN PART II), THE PLAYERS ARE TO VARY WIDELY THE DYNAMICS FROM EVENT TO EVENT. EACH PLAYER CHOOSES THE DYNAMIC LEVEL AT WHICH HE/SHE WISHES TO PLAY FOR EACH NEW OCCURRENCE OF ANY GIVEN EVENT. AS WIDE A RANGE OF DYNAMICS AS POSSIBLE IS DESIRABLE FOR PURPOSES OF CONTRAST. MOTIONS NOT INVOLVING SOUND ARE TO REMAIN THE SAME (AS IN PART II). TEMPO RATES ARE SLIGHTLY FASTER ALSO, AND REPEATS (EXCEPT THOSE GIVEN IN VERBAL INSTRUCTIONS) ARE TO BE DISREGARDED.

SIGNAL ⑦ AT THE END OF THE 5 MINUTES, THE HOUSELIGHTS BEGIN TO FADE. EACH PLAYER FINISHES THE EVENT HE/SHE IS CURRENTLY PLAYING AND PROCEEDS WITH MOBILE X.

MOBILE X

DURATION: 2 1/2 MINUTES

ANIMAL-PLAYERS PERFORM MOBILE X AS BEFORE. THE DYNAMIC LEVEL IS ONCE AGAIN VERY QUIET (BARELY AUDIBLE) THROUGHOUT, AND THE ACTIVITY IS SPARSE. PLAYERS TAKE TIME PROCEEDING FROM EVENT TO EVENT. ANIMAL LIKENESSES ARE PORTRAYED WITH MORE CONCENTRATION THAN BEFORE. TEMPO RATES ARE SLIGHTLY FASTER.

SIGNAL ⑧ AT AROUND 2 1/2 MINUTES AND AFTER THE OTHER PLAYERS HAVE STOPPED, PLAYER 2 PICKS UP AFRICAN GOURD AND BEADS. PLAYERS 1, 3, 4 AND 5 PUT INSTRUMENTS DOWN AND MOVE BACK TO POSITION 'A' AND PROCEED WITH PART III.

PART III CLOSING

DURATION: 1 1/2 TO 2 MINUTES

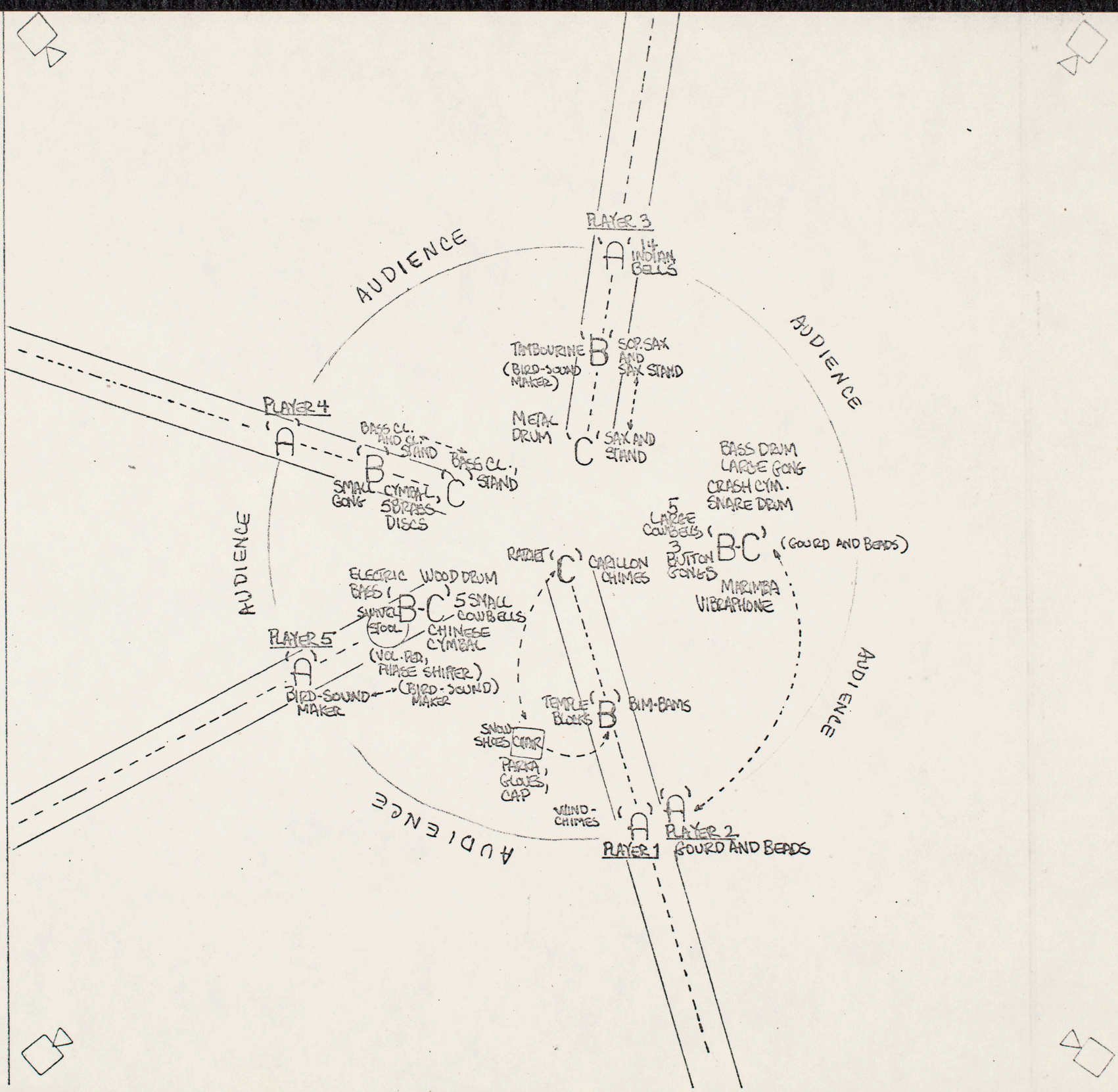
THIS IS THE UNWINDING. HOUSELIGHTS AGAIN ARE VERY DIM, AS AT SUNSET. ALL ANIMAL-PLAYERS PERFORM THINGS ASSOCIATED WITH RESPECTIVE ANIMAL LIKENESSES EXACTLY AS IN PART I. THIS TIME, PLAYER 2 STALKS BACK TO HIS/HER POSITION 'A'. OTHER PLAYERS ARE IN POSITION 'A' ALREADY; ON REACHING POSITION 'A', PLAYER 2 HANDS AFRICAN GOURD AND BEADS BACK TO PLAYER 1.

SIGNAL ⑨ PLAYER 1 SPEAKS TO THE AUDIENCE IN A SERIOUS, CALM MANNER: "...AND WE WON'T BE COMING BACK". ALL PLAYERS EXIT THE PERFORMANCE AREA TO THE REAR OF THE AUDIENCE, MOVING CASUALLY, AS HUMANS. THE HOUSELIGHTS ARE THEN COMPLETELY FADED OUT. THE THEATER IS DARK. THE RITE IS ENDED.

PERFORMANCE DIAGRAM

THIS PIECE IS TO BE PERFORMED IN AN ARENA THEATER, OR THEATER IN THE ROUND. THE PERFORMANCE AREA IS IN THE CENTER, THE DIAMETER OF WHICH MUST BE AT LEAST 30 FEET. THE AUDIENCE IS TO BE SITUATED (SEATED) AROUND THE PERFORMANCE AREA; WITH SPACES LEFT OPEN, FORMING CORRIDORS. EACH PLAYER HAS A CORRIDOR IN WHICH TO ENTER, PERFORM AND EXIT.

PERFORMANCE POSITIONS FOR ALL PLAYERS AND INSTRUMENTS TO BE USED ARE INDICATED. SETUP FOR PERFORMANCE IS TO BE DECIDED UPON BY EACH PLAYER.



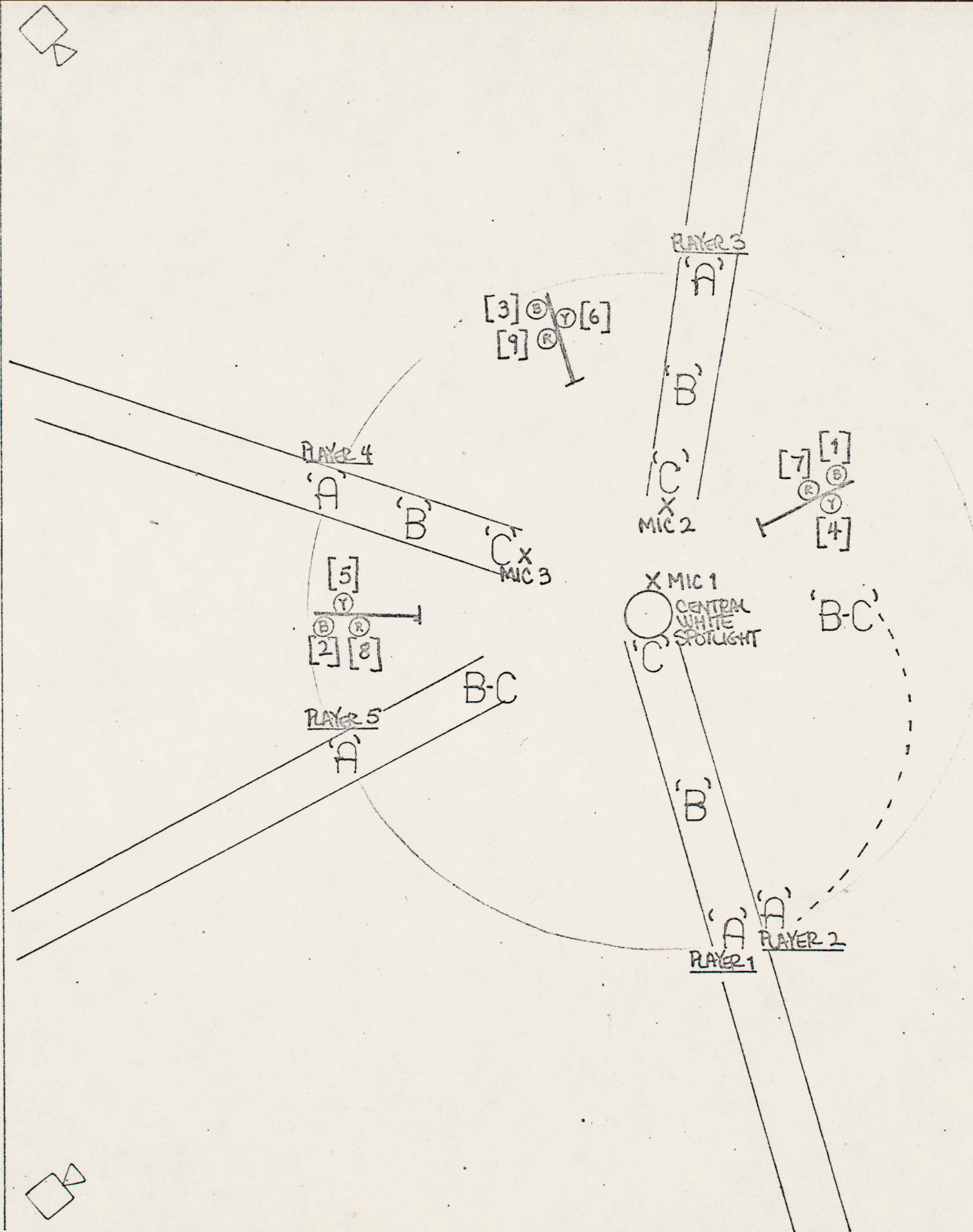
LIGHTING DIAGRAM AND MICROPHONE PLACEMENT

LIGHTING ENGINEER:

USE 12 FOOT POLES FOR COLORED SPOTLIGHTS. DIAGRAM SHOWS APPROXIMATE SETUP. PLACE POLES REASONABLY CLOSE TO THE CENTER OF THE PERFORMANCE AREA. BE SURE COLORED SPOTLIGHTS FACE DOWNWARD TOWARD CENTER OF STAGE AND NOT INTO THE EYES OF PLAYERS OR AUDIENCE. BE SURE LIGHTING CABLES ARE OUT OF THE WAY OF PERFORMANCE. BE SURE YOU ARE AS INCONSPICUOUS AS POSSIBLE, PREFERABLY IN CONTROL BOOTH.

MIXING ENGINEER:

BE SURE MICROPHONE CABLES ARE OUT OF THE WAY OF PERFORMERS. BE SURE YOU ARE AS INCONSPICUOUS AS POSSIBLE, PREFERABLY IN CONTROL BOOTH.



MIXING ENGINEER

REQUIRED CONTROLS:

MIXER WITH 4 SEPARATE VOLUME CONTROLLED INPUTS AND 1 OUTPUT TO BE DISTRIBUTED AMONG 4 SPEAKERS EQUALLY. THE 4 CORNER SPEAKERS ARE TO BE SUSPENDED (OR ON STANDS) ABOVE HEAD LEVEL OF SEATED AUDIENCE, AT LEAST 6 FT. HIGH.

SINE WAVE OSCILLATOR, TUNED TO B^b 932.328 CPS. (TUNE WITH HIGH B^b CONCERT OF SOP. SAX.).

RING MODULATOR (100% R-M), WITH "ON"-"OFF" SWITCH FOR RING-MODULATION.

3 UNIDIRECTIONAL, LOW IMPED. MICROPHONES

3 BOOM STANDS, WITH MOVEABLE ARM EXTENSIONS

INPUTS TO MIXER:

MIC 1 → INPUT 1

MIC 2 → RING-
MOD. → INPUT 2

MIC 3 → INPUT 3

ELEC. BASS → VOL.
PED. → PHASE
SHIFT → INPUT 4

INSTRUCTIONS: PLACE MICS ON BOOMSTANDS SO THAT THEY WILL NOT BE IN THE WAY OF THE PLAYERS. PLACE MICROPHONES ACCORDING TO DIAGRAM (AND PLAYER INSTRUCTIONS).

PART I. TURN PREAMP "ON" WHEN PLAYERS 2 THROUGH 5 BECOME SITUATED IN PERFORMANCE POSITION "A". PRESET VOLUME LEVEL 4 SO THAT ELECTRIC BASS SOUNDS WILL BE AMPLIFIED JUST ABOVE P.A. NOISE LEVEL. TEST WITH BASS PLAYER FOR BEST RESPONSE (AS TO CORRECT LEVEL). SUSTAIN THIS LEVEL UNTIL PART II, SIGNAL ③.

PART II. SIGNAL ③ AFTER MOBILE X HAS RUN FOR 4 MINUTES, WATCH FOR CENTRAL WHITE SPOTLIGHT TO BE FADED IN AND OUT (SIGNAL ③). AS MOBILE Y COMMENCES, BEGIN VERY SLOWLY AND GRADUALLY INCREASING VOLUME CONTROL 4. INCREASE VOLUME FOR A PERIOD OF 7 MINUTES VERY SLOWLY; SO SLOWLY THAT IT ALMOST ESCAPES NOTICE. VOLUME IS TO REACH ABOUT MEDIUM LOUD LEVEL AT THE END OF THE 7 MINUTES.

SIGNAL ④ AFTER 7 MINUTES, HOUSELIGHTS FADE COMPLETELY "OFF". THIS WILL TAKE ABOUT 15 SECONDS. DURING THIS TIME, FADE IN VOLUME LEVEL CONTROLS 1, 2 AND 3 TO BETWEEN MEDIUM LOUD AND LOUD. BEFORE FADING IN, BE SURE OSCILLATOR AND RING-MODULATOR SWITCH IS "ON" (FOR RM OF SOP. SAX - FALCON). ADJUST FOR BALANCE WITH THESE CONSIDERATIONS: BOOST BASS CL. (INPUT 3) AND VOICE (INPUT 1). HOLD BACK ON INPUT 2 AND INPUT 4. PRESET LEVELS AFTER TESTING WITH PLAYERS BEFORE ANY PERFORMANCE (OR REHEARSAL).

PART III. THROUGHOUT THIS 5 MINUTES, ADJUST LEVELS ONLY IF NECESSARY FOR SAKE OF BALANCE. LISTEN CAREFULLY, ESPECIALLY TOWARD THE END. MAINTAIN (LOUD) VOLUME LEVEL WITH AS LITTLE ADJUSTMENT AS POSSIBLE.

SIGNAL ⑤ WHEN CENTRAL WHITE SPOTLIGHT FADES IN BEFORE LAST RED SPOTLIGHT IS SWITCHED "OFF", GRADUALLY DECREASE VOLUME LEVEL 4 TO MEDIUM. TURN RING-MODULATION "OFF". TURN OSCILLATOR "OFF". DECREASE VOLUME LEVELS 1, 2 AND 3 AND ADJUST; THIS TIME BOOSTING VOICE (INPUT 1) ABOVE LEVELS FOR INPUTS 2, 3 AND 4. AGAIN IT IS STRESSED THAT VOLUME LEVELS BE PRESET AND ADJUSTED BEFORE PERFORMANCE (OR REHEARSAL). SUSTAIN LEVELS FOR DURATION OF CHANT-SONG. (PART IV)

AFTER CHANT-SONG, THERE IS A CONG BELL DUET. DURING THIS INTERLUDE, FADE OUT COMPLETELY VOLUME LEVELS 1, 2 AND 3. INCREASE LEVEL 4 VERY SLIGHTLY. SUSTAIN THIS LEVEL UNTIL PART I, SIGNAL ⑦

PART V. SIGNAL ⑦ HOUSELIGHTS BEGIN TO FADE DOWN. AFTER MOBILE Y HAS RUN FOR 5 MINUTES, READJUST VOLUME CONTROL 4 TO LEVEL PRESET IN PART II; JUST ABOVE P.A. NOISE LEVEL. SUSTAIN THIS LEVEL UNTIL SIGNAL ⑧.

SIGNAL ⑧ WHEN ALL PLAYERS CEASE WITH MOBILE X, AND PLAYER 2 PICKS UP AFRICAN GOURD AND BEADS, FADE VOLUME LEVEL 4 OUT COMPLETELY. ALL VOLUME CONTROLS ARE NOW COMPLETELY "OFF". DO NOT TURN PREAMP "OFF" UNTIL HOUSELIGHTS ARE BROUGHT UP AFTER PERFORMANCE IS ENDED AND AUDIENCE STARTS TO MAKE SOUND. THIS IS AFTER THE END OF PART III.

LIGHTING ENGINEER

REQUIRED LIGHTS AND CONTROLS:

HOUSELIGHTS - ON FADER

CENTRAL, OVERHEAD SPOTLIGHT - ON FADER

9 COLORED SPOTLIGHTS (MOUNTED ON 3 POLES) - HIGH INTENSITY,
DEEPEST, RICHEST COLOR ABLE TO BE USED.

SPOTS 1, 2, 3 ARE BLUE.

SPOTS 4, 5, 6 ARE YELLOW.

SPOTS 7, 8, 9 ARE RED.

} ON "ON"-"OFF" SWITCHES

SEE DIAGRAM FOR PROPER POSITIONING OF LIGHTS.

INSTRUCTIONS:

PART I WHEN EVERYONE IN AUDIENCE IS SEATED AND PLAYERS 2 THROUGH 5 HAVE BECOME SITUATED IN PERFORMANCE POSITION 'A', DIM HOUSELIGHTS COMPLETELY "OFF". WHEN ALL IS SUFFICIENTLY SILENT, BRING HOUSELIGHTS UP SLOWLY TO VERY DIM, LIKE DAYBREAK.

SIGNAL ① PLAYER 1 ENTERS AND WHISPERS TO AUDIENCE: "WE ARE LEAVING". KEEP HOUSELIGHTS VERY DIM FOR APPROXIMATELY 2 MINUTES, OR THE TIME IT TAKES PLAYER 2 TO STALK OVER TO COUBELLS.

PART II AS PLAYER 2 IS PUTTING DOWN GOURD AND BEADS, **SIGNAL ②**, FADE HOUSELIGHTS UP SMOOTHLY AND RATHER QUICKLY TO A LEVEL JUST BRIGHT ENOUGH FOR PLAYERS TO READ MOBILE SCORE PAGES. CONSULT WITH PLAYERS AS TO THIS LEVEL BEFOREHAND AND PRESET ON LIGHTING CONTROL MONITOR. SUSTAIN HOUSELIGHT LEVEL FOR 4 MINUTES.

GIVE SIGNAL ③ AT THE END OF THE 4 MINUTES, FADE CENTRAL WHITE SPOTLIGHT UP ABOUT HALF WAY, SUSTAIN FOR 2 SECONDS, THEN FADE BACK DOWN TO "OFF" AGAIN.

AFTER GIVING SPOTLIGHT SIGNAL, BEGIN GRADUALLY AND CONTINUOUSLY (FOR A PERIOD OF 7 MINUTES) BRINGING LEVEL OF HOUSELIGHTS UP. OVER THIS 7 MINUTE PERIOD, CONTINUE BRINGING HOUSELIGHTS UP, GRADUALLY, CONTINUOUSLY, AND VERY SLOWLY. LIGHTING IS TO REACH ITS BRIGHTEST LEVEL AT 7 MINUTES. FADE HOUSELIGHTS UP IN SUCH A WAY THAT IT ALMOST ESCAPES NOTICE.

GIVE SIGNAL ④ AT THE END OF THE SEVEN MINUTES, FADE HOUSELIGHTS (OUT) COMPLETELY "OFF". TAKE 15 SECONDS TO DO THIS.

PART III AS HOUSELIGHTS GO OFF, WITHOUT PAUSE, BEGIN INITIATING LIGHTING CURVES FOLLOWING LINEAR GRAPH. TOP OF LINE IS "ON", BOTTOM OF LINE IS "OFF". BE SURE TO BEGIN FADING CENTRAL

WHITE SPOTLIGHT UP BEFORE RED SPOTLIGHT [8] IS TURNED "OFF". THIS IS **SIGNAL ⑤**, WHICH YOU GIVE TO PLAYERS.

PART IV FADE CENTRAL WHITE SPOTLIGHT UP ALL THE WAY BY THE TIME PLAYER 1 HAS SHUFFLED TO CENTER STAGE. AT THE END OF THE CHANT-SONG, THERE WILL BE A COUBELL DUET LASTING 15 SECONDS OR UNTIL PLAYER 1 RETURNS TO PERFORMANCE POSITION 'B'. DURING THIS PERIOD, FADE HOUSELIGHTS UP TO BRIGHTEST LEVEL AGAIN WHILE FADING CENTRAL SPOTLIGHT OUT COMPLETELY. TAKE 15 SECONDS TO DO SO. THIS IS **SIGNAL ⑥**, WHICH YOU GIVE.

PART V KEEP HOUSELIGHTS AT BRIGHTEST LEVEL FOR 5 MINUTES.

GIVE SIGNAL ⑦ AT THE END OF THE 5 MINUTES, FADE HOUSELIGHTS DOWN TO LEVEL PRESET IN PART II, I.E., ENOUGH LIGHTING FOR PLAYERS TO READ SCORE PAGES. TAKE 15 SECONDS TO FADE HOUSELIGHTS DOWN.

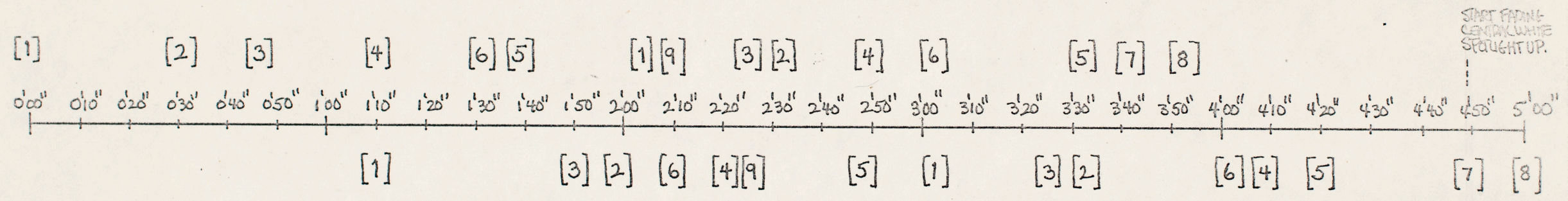
SUSTAIN HOUSELIGHTS AT THIS LEVEL FOR 2 1/2 MINUTES (APPROXIMATELY) AND WAIT FOR **SIGNAL ⑧**, WHICH IS WHEN PLAYER 2 PICKS UP AFRICAN GOURD AND BEADS.

PART VI WHEN ALL PLAYERS HAVE RETURNED TO PERFORMANCE POSITION 'A', FADE HOUSELIGHTS DOWN TO VERY DIM, SLOWLY. SUSTAIN HOUSELIGHTS AT THIS LEVEL FOR 1 1/2 TO 2 MINUTES. WHEN PLAYER 2 HANDS THE AFRICAN GOURD AND BEADS TO PLAYER 1, PLAYER 1 SPEAKS TO THE AUDIENCE (**SIGNAL ⑨**), ALL PLAYERS WILL EXIT TO REAR OF AUDIENCE. FADE HOUSELIGHTS COMPLETELY "OFF" AS PLAYERS EXIT.

LEAVE LIGHTS "OFF" FOR 15 SECONDS OR SO, THEN BRING HOUSELIGHTS UP AGAIN SO THAT AUDIENCE CAN SEE THEIR WAY OUT OF THE THEATER.

PART III COLORED SPOTLIGHT CUES FOR LIGHTING ENGINEER

TOP OF LINE ARE "ON" CUES, BOTTOM OF LINE ARE "OFF" CUES



THE MOBILES

SO THAT NO AWKWARD PAGE TURNS WILL BE NECESSARY; PLAYERS ARE ASKED TO USE TWO MUSIC STANDS; ONE FOR MOBILE X, THE OTHER FOR MOBILE Y. MUSIC STANDS MUST BE PLACED IN PERFORMANCE POSITION 'B', THE PLACEMENT OF BOTH STANDS IS TO BE DECIDED UPON BY EACH PLAYER.







MOBILES X AND Y CONTAIN A SUCCESSION OF EVENTS CONNECTED BY ARROWS. MOST OF THE ARROWS ARE 2-WAY. IN THE MOBILES, ALL OF THE EVENTS (EXCEPT THE FIRST ONES) WILL BE PLAYED MORE THAN ONCE. REPETITIVENESS IS THE DESIRED EFFECT, BUT NOT TO THE POINT WHERE THE MOTIONS AND SOUNDS BECOME STATIC. THEREFORE, A DEGREE OF FLEXIBILITY HAS BEEN BUILT INTO THE STAFF AND LINE NOTATION AND IN SOME OF THE EVENTS CONTAINING VERBAL INSTRUCTION. PLAYERS ARE EXPECTED TO APPROACH EACH NEW OCCURRENCE OF ANY GIVEN EVENT IN SUCH A WAY THAT THE MATERIAL SOUNDS DIFFERENT EACH TIME. SINCE THE MOBILES ARE USED IN BOTH PART II AND PART V, THERE ARE SEPARATE INSTRUCTIONS TO FOLLOW FOR EACH PART. SEE PLAYER'S INSTRUCTIONS FOR COMPLETE DETAILS, AND FOLLOW THEM PRECISELY.





NOTATION AND SYMBOLS

NOTATIONAL CONVENTIONS AND SYMBOLS ARE TO BE INTERPRETED WITHIN THE CONTEXT THEY APPEAR AND ACCORDING TO PLAYER INSTRUCTIONS.

UPPER LEFT LARGE PRINT (IN EVENT BOX) IDENTIFIES INSTRUMENTS AND/OR ANIMAL LIKENESS FOR THAT EVENT, AND IMPLEMENTS TO BE USED. ALL PITCHES ARE TO BE PLAYED AS WRITTEN (THE SOPRANO SAX AND BASS CLARINET PARTS HAVE BEEN TRANSPOSED).




10", 15", ETC. --- LARGE NUMBER AT UPPER LEFT OF EVENT REFERS TO MINIMUM DURATION FOR THAT EVENT IN SECONDS, INCLUDING PAUSES. SO, FOR EVENTS CONTAINING STAFF AND LINE NOTATION, THE NUMBER REFERS TO THE DURATION OF ONE RUNTHROUGH INCLUDING ALL PAUSES AND NO REPEATS.

-  ----- SUSTAINED TONE, AROUND 5"
-  ----- SUSTAINED TONE, AROUND 2" TO 3"
-  ----- SHORT TONE, TENUTO
-  ----- SHORT TONE, SALLATO
-  ----- SHORT TONE, ARTICULATION DECIDED UPON BY PLAYER AND PHRASE MARKS.
-  ----- SHORT SOUND, PERCUSSION NOTATION

-  OR  --- FAST NOTES, OF FLEXIBLE TIME VALUE.
-  ----- PITCH 1/4-STEP BELOW WRITTEN. (ALSO USED IN PART III.)
-  ----- PAUSE OF FLEXIBLE DURATION, FROM 1/2" TO 5", TO BE INCORPORATED IN THE CONTENT OF THE PARTICULAR PASSAGE IT IS CONTAINED IN.

REPEATS AND DIRECTION

ALL PASSAGES IN STAFF AND LINE NOTATION ARE ENCLOSED WITHIN DOUBLE BARS, SOME CONTAINING REPEAT SIGNS. TAKE THESE EXAMPLES:





-  ----- ARROWS ABOVE STAFF OR LINE INDICATE THAT PASSAGE MAY BE PLAYED IN EITHER DIRECTION: LEFT TO RIGHT OR RIGHT TO LEFT.
-  :|| ----- REPEAT PASSAGE 1 TIME OR 2 TIMES. (PART II)
REPEAT 1X OR 2X
-  :|| ----- REPEAT PASSAGE IN EITHER DIRECTION 3 TIMES. ORIGINAL RUNTHROUGH AND/OR ANY REPEAT MAY BE PLAYED IN EITHER DIRECTION, I.E., A REPEAT MAY BE PLAYED IN THE OPPOSITE DIRECTION OF THE ORIGINAL OR OTHER REPEATS.
REPEAT 3X → OR ←

IN PART II, OBSERVE ALL REPEATS; IN PART V, DISREGARD ALL REPEATS.

TEMPO AND NOTE GROUPINGS

IN STAFF AND LINE NOTATION, SOME OF THE PASSAGES ARE IN 4/4 TIME. THESE PASSAGES ARE TO BE PLAYED WITHIN THE LIMITS GIVEN IN PLAYER'S INSTRUCTIONS. IN ALL CASES, IT IS DESIRABLE THAT REPEATS BE OF A DIFFERENT TEMPO THAN THE ORIGINAL RUNTHROUGH.

IN OTHER STAFF AND LINE PASSAGES (NOT IN 4/4), NOTES — EITHER SINGULARLY OR IN NOTE GROUPINGS — ARE INCORPORATED WITH FLEXIBLE PAUSE MARKS. NOTE GROUPINGS ARE OF TWO TYPES:

- 1)  ETC. --- UNEVEN, OR RUBATO GROUPINGS,  = 1 BEAT
- 2)  ETC. --- EVEN GROUPINGS, CONNECTED BY BRACES,  = 1 BEAT

THE TEMPI OF BOTH UNEVEN AND EVEN NOTE GROUPINGS ARE TO FLUCTUATE WITHIN THE LIMITS GIVEN IN PLAYER'S INSTRUCTIONS; IN ORIGINAL RUNTHROUGHS AS WELL AS ALL REPEATS. THE TEMPO RATE OF EVEN NOTE GROUPINGS IS TO CHANGE AT EVERY BRACE. COMPLETE

INSTRUCTIONS FOR TEMPO AND NOTE GROUPINGS ARE GIVEN FOR BOTH MOBILES XANDY IN PART II AND PART III OF PLAYER'S INSTRUCTIONS. PLAYERS ARE REQUIRED TO FOLLOW THESE INSTRUCTIONS PRECISELY, WHERE THEY APPLY.

PERSONAL CONSIDERATIONS

'NATURAL POSITION' MEANS FACING CENTER, CONCENTRATING ON AND KEEPING IN MIND YOUR ANIMAL CONSCIOUSNESS. THIS IS AN IMPORTANT CONSIDERATION SINCE PAUSES IN BETWEEN EVENTS ARE AS IMPORTANT AS THE MOTIONS AND SOUNDS CONTAINED IN THE EVENTS THEMSELVES. DURING PAUSES, REMAIN POISED AND MOTIONLESS. YOUR ANIMAL LIKENESS MAY OR MAY NOT BE OUTWARDLY MANIFESTED, I.E., FACIAL EXPRESSIONS AND BODY POSITIONS. THE ESSENTIAL CONSIDERATION IS THAT YOU KNOW WHO YOU ARE IN YOUR ANIMAL LIKENESS AND THAT YOU HAVE A FEELING FOR THE MOTIONS AND SOUNDS YOU ARE PERFORMING AS THE HUMAN EXTENSION OF THE ANIMAL (ENDANGERED SPECIES) YOU ARE PORTRAYING. OTHERWISE YOUR PERFORMANCE OF THE RITE WILL HAVE LITTLE OR NO SIGNIFICANCE.

IF IT IS THE CASE THAT YOUR PARTICULAR ANIMAL LIKENESS REQUIRES MORE UNDERSTANDING SO THAT YOU MAY BETTER KNOW WHO YOU ARE, IT IS URGED THAT BOOKS ON NATURAL HISTORY BE CONSULTED. HERE IS A BRIEF LIST OF COMMONLY AVAILABLE BOOKS, WITH PICTURES:

-COYOTE-

INGLES, L.G. MAMMALS OF CALIFORNIA, STANFORD UNIV. PRESS, STANFORD UNIVERSITY, 1947, (P.79).

-WHOOPIING CRANE-

FISHER, ET AL., WILDLIFE IN DANGER, THE VIKING PRESS, 625 MADISON AVE., NEW YORK, N.Y., 1969, (P.188, 212, 223-5, 230).

PEARSON, T.G., ED., BIRDS OF AMERICA, GARDEN CITY PUBLISHING CO., GARDEN CITY, NEW YORK, 1936 (I, 198).

PORTER, E., BIRDS OF NORTH AMERICA, E.P. DUTTON & CO. NEW YORK, N.Y., 1972 (P.137).

-PEREGRINE FALCON-

FISHER, ET AL., *ibid.*, (P.204).

PEARSON, T.G., ED, *ibid.*, (II, 87).

-HAWAIIAN GOOSE, OR NENE'-

BERGER, A.J., HAWAIIAN BIRDLIFE, THE UNIVERSITY PRESS OF HAWAII, HONOLULU, 1972, (P.23, 58, 73-75).

FISHER, ET AL., *ibid.*, (P.189-91, 306).

-KIRTLAND'S WARBLER-

FISHER, ET AL., *ibid.*, (P.313-14, 333).

PEARSON, T.G., ED., *ibid.*, (III, 146)

PORTER, E., *ibid.*, (P.60).

ACKNOWLEDGEMENT

THE TEXT OF THE CHANT-SONG IN PART IV IS TAKEN FROM A POEM RECENTLY WRITTEN BY DAVID WAGONER, ENTITLED "TRAVELLING LIGHT", FROM:

WAGONER, D., SLEEPING IN THE WOODS, INDIANA UNIVERSITY PRESS, BLOOMINGTON, INDIANA, 1974.

TEMPLE BLOCKS (COYOTE)
USE SOFT RUBBER MALLETS
10" BEGIN BY PLAYING ONE SHORT, DELICATE SOUND ON ONE TEMPLE BLOCK, BUT PLAY WITH DELIBERATE BODY MOTION. WAIT BRIEFLY, THEN PLAY IT AGAIN. PAUSE FOR A FEW SECONDS.
PROCEED TO NEXT EVENT, PAINTING LIKE A COYOTE.

BARI
15" PAUSE FOR A FEW SECONDS. EXHALE ALL THE WAY AND TURN HEAD TO THE LEFT. SING A LOW, SLOWLY FULSED, INGRESSIVE VOCAL FRY FOR ABOUT 10", GRADUALLY CHANGING VOWEL FORMANT FROM 'OH' TO 'AH', OR VICE VERSA. WHILE FRYING, TURN HEAD SLOWLY SO THAT YOU WILL BE FACING RIGHT AT COMPLETION OF THE FRY. RETURN TO NATURAL POSITION, FACING CENTER.
WAIT AT LEAST 5", THEN PROCEED TO NEXT EVENT.

COYOTE
10" WAIT BRIEFLY, THEN PAINT RAPIDLY FOR ABOUT 5" WHILE LEANING FORWARD. SHOW A CONTENTED LOOK ON YOUR FACE. SLOWLY RETURN TO STANDING UP POSITION, FACING CENTER.
WAIT BRIEFLY, LISTEN TO THE OTHERS.

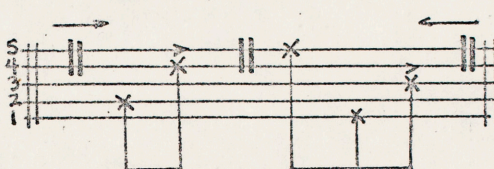
PROCEED TO NEXT EVENT.

HAND DRUMS (COYOTE)
USE HANDS
10" WAIT BRIEFLY, THEN PLAY A 5" IMPROVISATION ON HAND DRUMS, GENTLY WITH FINGERTIPS (COYOTE PAWS). AFTER PLAYING, HOLD HANDS LIMPLY IN FRONT OF YOU LIKE COYOTE PAWS, WITH ELBOWS BENT. HOLD IN THIS POSE FOR AT LEAST 5", THEN RETURN TO NATURAL POSITION.
GO ON TO NEXT EVENT.

COYOTE
10" PAUSE BRIEFLY, THEN STRETCH NECK OUT SLIGHTLY LIKE A COYOTE, TURN NECK SLOWLY TO LEFT AND WHINE OR WHIMPER IN COYOTE FASHION SEVERAL TIMES, FALSETTO, WITH MOUTH CLOSED.
RETURN TO NATURAL POSITION.
WAIT 5", THEN PROCEED TO NEXT EVENT.

COYOTE
15" FROM STANDING POSITION, BEND OVER FORWARD AT THE WAIST AND ARCH BACK. LURCH NECK OUTWARD AND MAKE THE MOTION OF HOWLING LIKE A COYOTE, BUT DO NOT PRODUCE A SOUND, IE, MIME THE HOWLING. HOLD THIS POSE FOR SEVERAL SECONDS, THEN RETURN TO STANDING POSITION.
WAIT ABOUT 5" THEN PROCEED WITH NEXT EVENT.

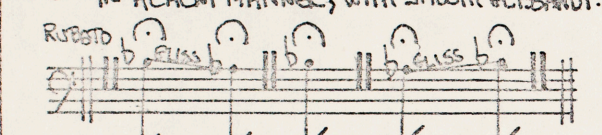
TEMPLE BLOCKS
USE SOFT RUBBER MALLETS
15" PLAY SHORT ATTACK ON EACH TEMPLE BLOCK WITH PAUSES IN BETWEEN.



PAUSE AT LEAST 5" THEN PROCEED TO NEXT EVENT.

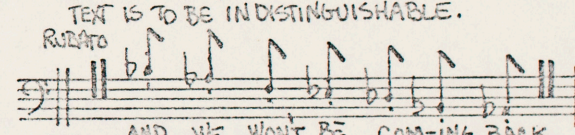
COYOTE
10" GNRASH TEETH AND GROWL (INGRESSIVE VOCAL FRY), STARING OUT AND AROUND THE AUDIENCE FOR ABOUT 5". SLOWLY RETURN TO NATURAL POSITION AND WAIT ABOUT 5".
PROCEED TO NEXT EVENT.

BARI
10" WAIT A SHORT TIME, THEN HUM PASSAGE IN ACALM MANNER, WITH SMOOTH GLISSANDI.



PAUSE BRIEFLY, THEN PROCEED TO NEXT EVENT.

BARI
10" WAIT BRIEFLY, THEN SING PASSAGE ON OR AROUND PITCH. SING VERY SHORT NOTES, TEXT IS TO BE INDISTINGUISHABLE.

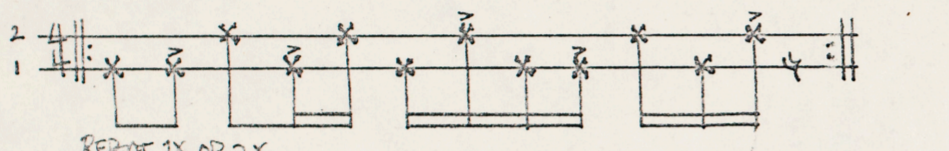


AND WE WON'T BE COMING BACK
PAUSE FOR AT LEAST 5", THEN PROCEED TO NEXT EVENT.

COYOTE
10" WAIT ONLY A SHORT TIME, THEN LOOK UP SLIGHTLY AND BARK LIKE A COYOTE FROM A DISTANCE, IN A QUIET, INGRESSIVE FALSETTO:
UP UP, UP UP, UP
RETURN TO NATURAL POSITION, PAUSE 5", AND PROCEED WITH NEXT EVENT.

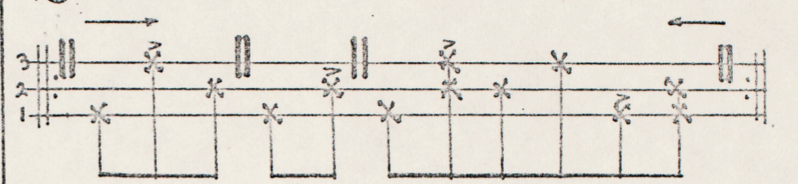
(COYOTE) BARI
15"
BEGIN BY FACING ANY DIRECTION, RAISE HANDS OUTWARD IN FRONT OF YOU (PALMS TOWARD YOU) STRETCHING FINGERS UPWARD. STARE PAST FINGERTIPS INTO THE DISTANCE FOR A SHORT TIME, THEN DROP HANDS TO SIDES; TURN AROUND CROUCHING. THEN SPEAK THESE WORDS TO THE AUDIENCE IN A DRAMATIC VOICED WHISPER:
"FIRST SIGNS"
PAUSE BRIEFLY, THEN MOVE TO NEXT EVENT FROM CROUCHING POSITION.

HAND DRUMS (2)
USE HANDS
SELECT 2 HAND DRUMS AND PLAY PASSAGE, ENRICHING ACCENTS WITH BODY MOTION.



REPEAT 1X OR 2X
GO DIRECTLY TO NEXT EVENT.

TEMPLE BLOCKS
10" USE HARD YARN MALLETS



REPEAT 1X OR 2X → OR ←
PAUSE 5" BEFORE PROCEEDING TO NEXT EVENT.

COYOTE
10" PAUSE FOR A FEW SECONDS IN STANDING (NATURAL) POSITION, THEN LURCH FORWARD AND RAISE HEAD LIKE A COYOTE. HOWL IN FALSETTO:
ow — ow, ow, ow
RETURN TO NATURAL POSITION
PROCEED TO NEXT EVENT.

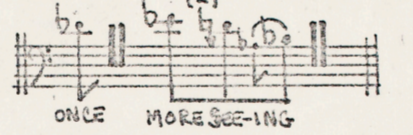
HAND DRUMS (COYOTE)
10" PLAY HAND DRUMS IN SLOW EVEN STROKES. WHILE PLAYING THE DRUMS, ENRICH THE MOVEMENT OF A COYOTE SPLASHING THROUGH WATER IN A KIND OF STEALTHY "DOG PADDLE." AFTER PLAYING THE DRUMS (SPLASHING), SHAKE ENTIRE BODY DRY, STARTING WITH HEAD, AND VIGOROUSLY MOVING THE SHAKING MOTION DOWN TO THE KNEES.
RETURN TO NATURAL POSITION, PAUSE VERY BRIEFLY, THEN PROCEED TO NEXT EVENT.

COYOTE
15" IN COYOTE LIKENESS, BEND SLIGHTLY FORWARD, GNASH TEETH, AND GLARE WIDE-EYED, FEROCIOUSLY LOOKING FROM ONE SIDE TO THE OTHER.
RETURN TO NATURAL POSITION AND PAUSE BRIEFLY BEFORE PROCEEDING TO NEXT EVENT.

GONG
20" USE DRUMSTICK
APPROACH GONG WITH STICK. STRIKE THE GONG ON THE OUTER RM IN ONE PRECISE MOTION. MOVE BACK A FEW STEPS FROM THE GONG, HOLDING STICK IN HAND. STUDY THE SITUATION BRIEFLY,

TEMPLE BLOCKS
5" USE HARD YARN MALLETS
WITHIN THIS TIME PERIOD, SELECT TWO BLOCKS AND STRIKE BOTH SIMULTANEOUSLY. STRIKE ONCE ONLY, AND PLAY USING ENRICHED (ACCENTED) BODY MOTION.
GO RIGHT ON TO NEXT EVENT.


BARI
10" WAIT ABOUT 5", THEN SING PASSAGE IN EITHER OF THESE TWO WAYS:
1) NASAL VOICE
2) HOLD NOSE WITH FINGER AND THUMB



PAUSE BRIEFLY BEFORE PROCEEDING TO NEXT EVENT.

THEN APPROACH THE GONG AGAIN, AS IF TO REPEAT PREVIOUS MOTION. JUST BEFORE STRIKING THE GONG, QUICKLY WITHDRAW IN ONE SWEEPING MOTION BACK TO WHERE WINDOWINGS ARE. FACING AWAY FROM CENTER, SHAKE STICK IN THE AIR, THREATENING. RETURN TO NATURAL POSITION IN CENTER OF PERFORMANCE AREA IN SAME QUICK MOTION. PAUSE BEFORE PROCEEDING.

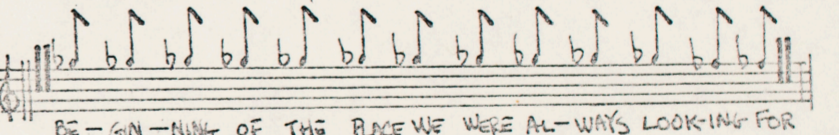
BARI
10" PAUSE BRIEFLY, THEN SING PASSAGE USING EITHER TEXT 1) OR TEXT 2) AT EACH OCCURRENCE OF EVENT.



1) MOST DIF-FI-CULT
2) THROUGH FROST-BIT-TEN
WAIT 5" BEFORE PROCEEDING TO NEXT EVENT.

COYOTE
10" STAND IN NATURAL POSITION FOR A FEW SECONDS. LOOK AROUND SLYLY, TURNING HEAD FROM SIDE TO SIDE. BARK SEVERAL TIMES, INGRESSIVE FALSETTO:
UP UP, UP UP, UP UP, UP UP ETC.
AFTER BARKING, BEND FORWARD AT THE WAIST AND LOOK AROUND AS BEFORE. PAUSE BRIEFLY, RETURN TO NATURAL POSITION AND PROCEED TO NEXT EVENT.

BARI
15" STAND IN NATURAL POSITION, FACING CENTER, AND SING PASSAGE WITH BREATHY TONE QUALITY, RECITATIVE:



BE-GIN-NING OF THE PLACE WE WERE AL-WAYS LOOK-ING FOR
PAUSE ABOUT 5" BEFORE PROCEEDING TO NEXT EVENT.

BARI
15" WAIT 5", THEN SING COMPLEX TONE (MULTIPHONIC) ON MOST EASILY PRODUCEABLE VOWEL-FORMANT FOR 5"
WAIT AGAIN FOR 5", THEN PROCEED TO NEXT EVENT.

TARE OR REMOVE THEM FROM SET ALTOGETHER.

WHEN YELLOW SPOTLIGHT IS "ON": PERFORM COYOTE LIKENESS IN MOST EXAGGERATED MOTION AND SOUND. YOU MAY PAINT, GROWL, GNASH TEETH, BARK, HOWL AND MOVE ACCORDING TO YOUR THEATRIC URGES. ALL VOCAL SOUNDS ARE TO BE CLOSE MIC'D, HOWEVER, AND PRODUCED ♪.

WHEN RED SPOTLIGHT IS "ON": ON FIRST OCCURRENCE, RED SPOTLIGHT WILL BE INCORPORATED IN CONJUNCTION WITH YELLOW SPOTLIGHT. YOU ARE TO ALTERNATE TASKS ASSOCIATED WITH YELLOW AND TASK ASSOCIATED WITH RED, WHICH IS: A SERIES OF ERRATIC CRANKS ON THE RATCHET - CREATE FRANTIC BURSTS OF SOUND. WHEN RED SPOTLIGHT APPEARS AGAIN, IT WILL BE TOWARD THE END OF PART III. YOU WILL KNOW WHEN THIS HAPPENS, BECAUSE THIS TIME ONLY RED SPOTLIGHTS WILL BE "ON" WHEN THEATRIC MOTIONS AND SOUNDS OF THE OTHER PLAYERS BECOME ERRATIC AND CACOPHONOUS, DASH AWAY TO THE CHAIR, PUT PARKA ON, PUT SNOWSHOES ON, AND LAST, PUT GLOVES AND SNOW HAT ON. WAIT FOR CENTRAL WHITE SPOTLIGHT TO BEGIN FADING IN (SIGNAL ⑤). VIBES AND ELECTRIC BASS WILL SOON PLAY INTRODUCTION TO CHANT-SONG. AT THIS POINT, SHUFFLE FORWARD INTO THE SPOTLIGHT (POSITION 'C') AND COMMENCE WITH SONG.

PART IV SING THE CHANT-SONG PLAINLY AND SIMPLY, NO VIBRATO. CHANGE REGISTER TO FALSETTO IN THE UPPER NOTES SMOOTHLY. SING RUBATO, AS IF SPEAKING THE WORDS AT YOUR OWN PACE. BASS CLARINET WILL LISTEN TO YOU AND PLAY IN AND OUT OF PHASE WITH YOU. PAUSES (||) WITHIN PHRASES ARE TO BE 1" TO 2" IN DURATION, NO LONGER. AT THE END OF THE SONG, THERE IS A COWBELL DUET (SIGNAL ⑥). SHUFFLE BACK TO CHAIR AND REMOVE SNOW OUTFIT. MOVE BACK TO POSITION 'B'. ALL ACTIONS IN THIS PART OF THE PERFORMANCE ARE HUMAN.

PART V RESUME COYOTE NATURE. START AT UPPER LEFT EVENT OF MOBILE Y AND FOLLOW SAME PROCEDURE FOR SUCCESSION OF EVENTS AS BEFORE.

TEMPO: FOR 4 TIME, ♩ = BETWEEN 60 MM AND 88 MM.
FOR NOTE GROUPINGS, BETWEEN 2 BEATS/1 SECOND AND 5 BEATS/1 SECOND.

FLUCTUATE TEMPO AND NOTE GROUPINGS. DISREGARD ALL REPEATS (EXCEPT THOSE GIVEN IN VERBAL INSTRUCTIONS).

DYNAMICS: VARY DYNAMIC LEVELS WIDELY FROM EVENT TO EVENT, BETWEEN P AND ♫. CHOOSE THE DYNAMIC LEVEL FOR EACH NEW OCCURRENCE OF ANY GIVEN EVENT AND SUSTAIN THAT LEVEL THROUGHOUT EVENT. MOTIONS NOT INVOLVING SOUND ARE TO REMAIN THE SAME AS INSTRUCTIONS DICTATE. LISTEN CAREFULLY TO THE OTHERS AND TRY TO PERFORM AS WIDE A VARIETY OF DYNAMICS AS POSSIBLE. WHEN HOUSELIGHTS BEGIN TO FADE (SIGNAL ⑦), FINISH PLAYING THE EVENT YOU ARE ON AND

PROCEED WITH MOBILE X

START AT UPPER LEFT OF MOBILE X AND FOLLOW SAME PROCEDURE FOR SUCCESSION OF EVENTS AS BEFORE. ACTIVITY IS AGAIN VERY SPARSE AND DYNAMICS PPP.

TEMPO: FOR NOTE GROUPINGS, BETWEEN 1 BEAT/1 SECOND AND 2 BEATS/1 SECOND.

FLUCTUATE NOTE GROUPINGS. AT THE END OF APPROXIMATELY 2 1/2 MINUTES, STOP PLAYING AND WAIT FOR PLAYER 2 TO PICKUP GOURD AND BEADS (SIGNAL ⑧). MOVE STEALTHILY BACK TO POSITION 'A'.

PART VI PORTRAY COYOTE LIKENESS WITH MORE CONCENTRATION THAN BEFORE IN PERFORMING TASKS ASSOCIATED WITH PART I. PROCEED IN REVERSE OF PART I. PLAYER 2 WILL BE STALKING YOUR WAY, WHEN PLAYER 2 REACHES YOU HE/SHE WILL HAND YOU THE GOURD AND BEADS. WITH GOURD AND BEADS IN HAND, SPEAK TO THE AUDIENCE IN A SERIOUS, CALM MANNER: "AND WE WON'T BE COMING BACK". THIS IS SIGNAL ⑨. EXIT THE PERFORMANCE AREA TO THE REAR OF THE AUDIENCE MOVING CASUALLY, AS A HUMAN.

FINE.

PLAYER 1 - COYOTE

INSTRUMENTS:

BARITONE VOICE
AFRICAN GOURD AND BEADS (TO HAND TO PLAYER 2)
GLASS WINDCHIMES
1 SET OF HAND DRUMS (BIM-BAMS, KALUBA)
SMALL GONG
5 TEMPLE BLOCKS
1 SET OF CARILLON CHIMES
RATCHET

IMPLEMENTS:

1 DRUMSTICK
1 PAIR SOFT RUBBER MALLETS
1 PAIR HARD YARN MALLETS
1 PAIR CARILLON HAMMERS

PROPS AND COSTUME:

CHAIR
SNOW PARKA (RESTING ON BACK OF CHAIR)
1 PAIR WOOL GLOVES (IN PARKA POCKET)
1 WOOL SNOW OR SKI HAT (IN OTHER POCKET)
1 PAIR WEBBED SNOWSHOES

INSTRUCTIONS:

PART I ENTER PERFORMANCE POSITION 'A' FROM BEHIND AUDIENCE CARRYING AFRICAN GOURD AND BEADS. FACING CENTER, SPEAK TO THE AUDIENCE IN A DRAMATIC VOICED WHISPER SAYING: "WE ARE LEAVING"
HAND GOURD AND BEADS TO PLAYER 2 (SIGNAL ①). NOW YOU ARE TO PORTRAY THE LIKENESS OF A COYOTE IN A CANYON IN SOUTHERN CALIFORNIA WHICH HAS BEEN OVERTAKEN BY THOUGHTLESS, INDULGENT LAND DEVELOPERS. YOUR DOMAIN HAS BEEN GRAVELY THREATENED, AND YOU ARE ONE OF THE LAST OF YOUR SPECIES. STAND POISED FOR A FEW SECONDS, THEN MAKE THE MOTION OF BARKING SEVERAL TIMES, MIMING THE ACTION. (SAY UP SEVERAL TIMES SILENTLY.) IT WILL TAKE ABOUT 2 MINUTES FOR PLAYER 2 TO ARRIVE AT COUBELLS. WITHIN THIS TIME PERIOD, MAINTAIN COYOTE LIKENESS AND GENTLY BLOW WINDCHIMES USING ONE OR TWO BREATHS. PAUSE BRIEFLY, THEN BARK AGAIN IN MIME. PAUSE FOR AS LONG AS ONE MINUTE (ALMOST MOTIONLESS), THEN REPEAT TASK: BLOW ON WINDCHIMES, PAUSE, BARK; THIS TIME WHISPERING, UP, UP, UP, ETC. CAREFULLY CHOOSE THE PLACEMENT OF EACH ENTRANCE. DURING PAUSES, STAND POISED AND

ALERT (COYOTE STYLE). ON ARRIVING AT COUBELLS, PLAYER 2 WILL PUT DOWN GOURD AND BEADS AND PICK UP MALLETS (SIGNAL ②). MOVE TO POSITION 'B', SLYLY AND STEALTHILY.

PART II START BY PLAYING THE EVENT AT UPPER LEFT OF MOBILE X. CAREFULLY CONSIDER THE TOTAL DURATION OF EACH EVENT AND THE PLACEMENT OF MOTIONS AND SOUNDS WITHIN THAT TIMESPAN. THE GENERAL ACTIVITY LEVEL IS TO BE VERY SPARSE AND THE DYNAMIC LEVEL THROUGHOUT IS PPP; BARELY AUDIBLE, JUST ABOVE PA. NOISE LEVEL.

TEMPO: FOR NOTE GROUPINGS, BETWEEN 1 BEAT/2 SECONDS AND 1 BEAT/1 SECOND.

FLUCTUATE TEMPO OF NOTE GROUPINGS. CIRCULATE THROUGH ALL THE EVENTS AT LEAST ONCE, PROCEEDING ONLY IN DIRECTIONS INDICATED BY ARROWS. NOTICE ONE-WAY ARROWS. DO NOT BYPASS ANY EVENT. DURING PAUSES, DON'T JUST STAND THERE. CONCENTRATE, AND KEEP IN MIND YOUR COYOTE CONSCIOUSNESS. ANIMAL LIKENESS IS THE MAIN CONSIDERATION IN BOTH MOBILES X AND Y. WHEN CENTRAL SPOTLIGHT COMES ON FOR 2 SECONDS (SIGNAL ③), FINISH PLAYING THE EVENT YOU ARE ON AND PROCEED WITH MOBILE Y.

START AT UPPER LEFT OF MOBILE Y AND FOLLOW SAME PROCEDURE FOR SUCCESSION OF EVENTS AS IN MOBILE X. BUILD MOMENTUM AS EACH EVENT PROGRESSES BY CREATING A GRADUAL AND CONTINUOUS CRESCENDO FROM PPTO F. HOUSELIGHTS WILL ACCOMPANY THIS CRESCENDO BY FADING GRADUALLY BRIGHTER, FROM DIM TO THEIR BRIGHTEST LEVEL.

TEMPO: FOR $\frac{4}{4}$ TIME, ♩ = BETWEEN 42 MM AND 72 MM.
FOR NOTE GROUPINGS, BETWEEN 1 BEAT/1 SECOND AND 2 BEATS/1 SECOND.

FLUCTUATE TEMPI AND NOTE GROUPINGS (ON REPEATS ESPECIALLY). OBSERVE ALL REPEATS. WHEN HOUSELIGHTS BEGIN TO FADE OUT (SIGNAL ④), FINISH PLAYING THE EVENT YOU ARE ON AND MOVE TO POSITION 'C'.

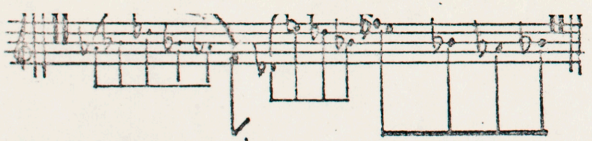
PART III CHANGE MOODS AND DESIGNATED TASKS AS SPOTLIGHT CUES ARE SWITCHED "ON" AND "OFF". CUES ARE IN EFFECT ONLY WHEN COLORED SPOTLIGHTS ARE "ON". WHEN TWO COLORED SPOTLIGHTS ARE "ON" SIMULTANEOUSLY, ALTERNATE BACK AND FORTH PERFORMING TASKS ASSOCIATED WITH ONE COLOR; THEN THE OTHER.

WHEN BLUE SPOTLIGHT IS "ON": IMPROVISE USING CARILLON HAMMERS ON CARILLON CHIMES. PLAY EITHER SHORT SOUNDS OR LONG SUSTAINED SOUNDS DEPENDING ON THE CONTEXT YOU WISH TO PROVIDE. (SHORT SOUNDS WILL BE PRODUCED WITH FOOT PEDAL UP, SUSTAINED SOUNDS WITH PEDAL DEPRESSED.) APPROPRIATE PAUSES IN BETWEEN SOUNDS MAY ALSO BE EMPLOYED. ALL SOUNDS ASSOCIATED WITH BLUE SPOTLIGHT ARE M5, THE MOTIONS INVOLVED IN PRODUCING SOUNDS ARE TO BE SHORT AND DELIBERATE / AVOID PITCHES B \flat , G \flat AND G \sharp . MARK THEM WITH

COWBELLS
USE SOFT RUBBER MALLETS
15" BEGIN BY PLAYING A SERIES OF GLISSANDI BY MOVING MALLETS LIGHTLY OVER THE COWBELLS IN SWEEPING BODY MOTIONS. PLAY GLISSANDI FOR AT LEAST 5". AFTER PLAYING, PAUSE FOR THE DURATION OF THE 15" TIME PERIOD. PROCEED TO NEXT EVENT.

CRASH CYM
USE SOFT RUBBER Mallet
10" WAIT BRIEFLY, THEN DAMPEN CRASH CYMBAL WITH ONE HAND AND PLAY ONE SHORT, DELICATE SOUND ON CYMBAL SURFACE. PAUSE FOR A SHORT TIME, THEN PLAY IT AGAIN.
PAUSE AT LEAST 5" BEFORE PROCEEDING TO NEXT EVENT.

MARIMBA
USE SOFT RUBBER MALLETS
10" PLAY PASSAGE SMOOTHLY, WITH AS LITTLE ATTACK AS POSSIBLE; IN A LIGHT, FLEXIBLE, RUBATO STYLE.




PAUSE AT LEAST 5", THEN PROCEED TO NEXT EVENT.

MARIMBA
USE SOFT RUBBER MALLETS
10" AFTER A SHORT PAUSE, PLAY A SMOOTH, SOFT TREMOLO ON ANY 'B' FOR AT LEAST 5". ON TREMOLO, EITHER CRESCENDO OR DECRESCENDO.
WAIT FOR ABOUT 5" STANDING ON ONE FOOT WITH THE OTHER FOOT RAISED, KNEE LIFTED HIGH. DON'T LOSE YOUR BALANCE. PROCEED TO NEXT EVENT.

MARIMBA
(USE SOFT RUBBER MALLETS)
10" AFTER A SLIGHT PAUSE, MAKE THE MOTION OF PLAYING A RAPID FLURRY FOR ABOUT 5" ON THE MARIMBA, BUT DO NOT PRODUCE ANY SOUNDS, I.E., MIMETHE ACTION.
WAIT ABOUT 5", THEN PROCEED TO NEXT EVENT.

CRANE
15" PAUSE BRIEFLY, WITH HEAD FACING DOWN, THEN RAISE HEAD LIKE A WHOOPING CRANE (CRANING NECK). HOLD IN THIS POSE AND UTTER THIS CRANE CALL IN A HIGH-PITCHED WHISPER:
GARROO-AH-AH-AH (ROLL THE 'R'S SLIGHTLY)
RETURN TO NATURAL POSITION, PAUSE 5", AND PROCEED TO NEXT EVENT.

MARIMBA
USE 2 PAIRS OF MALLETS (SOFT)
10" WAIT BRIEFLY, THEN PLAY PASSAGE.




PAUSE FOR SEVERAL SECONDS, THEN PROCEED WITH NEXT EVENT.

CRANE
15" PAUSE BRIEFLY, FACING CENTER. TURN HALF WAY AROUND SLOWLY, LIFTING KNEES, AND PRODUCE THE QUIET SOUND OF A WHOOPING CRANE IN FALSETTO VOICED WHISPER:
TUK-TUK, TUK-TUK, TUK-TUK
CONTINUE TURNING IN THE SAME DIRECTION SLOWLY AND LIFTING KNEES AS BEFORE UNTIL YOU ARE ONCE MORE FACING CENTER.
AFTER A SLIGHT PAUSE, PROCEED WITH NEXT EVENT.

COWBELLS
USE SOFT RUBBER MALLETS
10" WITHIN THIS TIME PERIOD, STRIKE ANY TWO COWBELLS ONCE ONLY, USING SHORT, DELICATE BODY MOTION. LISTEN TO THE OTHERS AND CHOOSE ENTRANCE CAREFULLY. YOU MAY SELECT ANY TWO COWBELLS AT EACH NEW OCCURRENCE OF THIS EVENT.
AFTER THE 10" IS OVER, PROCEED TO NEXT EVENT.


MARIMBA (CRANE)
(USE RUBBER MALLETS)
15" WAIT BRIEFLY, THEN POISE YOURSELF OVER THE MARIMBA WITH BOTH HANDS (HOLDING MALLETS). JUST AS YOU ARE ABOUT TO PLAY, QUICKLY WITHDRAW MALLETS AND HOLD THEM UP AND OUT TO THE SIDE, STRETCHING ARMS OUT LIKE WHOOPING CRANE WINGS. LOOK UP AND TO THE RIGHT. HOLD IN THIS POSE FOR A FEW SECONDS, THEN RETURN TO NATURAL POSITION, SLOWLY.
PROCEED TO NEXT EVENT.

1 COWBELL, MARIMBA, CRASH CYM
10" USE SOFT RUBBER MALLETS
WAIT BRIEFLY, THEN PLAY PASSAGE WITH PASSES IN BETWEEN.




PAUSE ONLY SLIGHTLY, THEN PROCEED TO NEXT EVENT.

MARIMBA
15" USE MEDIUM YARN MALLETS



REPEAT → OR ← 1X
WAIT BRIEFLY, THEN PROCEED TO NEXT EVENT.

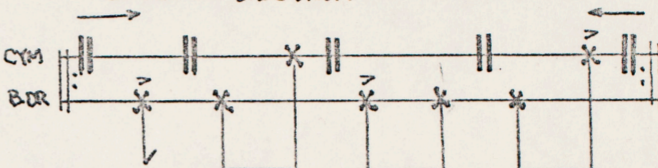
BASS DR, SNARE DR
USE BASS DR BEATER AND DRUMSTICK
BOOGALOO RHYTHM



REPEAT 2X
REPEAT 2X OR 3X

PAUSE BEFORE PROCEEDING TO NEXT EVENT.

BASS DR., CRASH CYM
10" STRIKE CYMBAL ON BELL NEAR CENTER WITH
SHAFT OF DRUMSTICK. USE BASS DRUM
BEATER ON BASS DRUM.



REPEAT 2X → OR ←
WAIT, THEN PROCEED TO NEXT EVENT.

BUTTON GONG
10" USE MED YARN MALLETS

STAND POISED FOR A FEW SECONDS,
THEN WITHOUT OUTWARDLY OBVIOUS
EFFORT, PLAY ONE SUSTAINED TONE
ON LOWEST PITCHED BUTTON GONG.

PAUSE FOR A FEW SECONDS, STANDING
LIKE A CRANE ON ONE LEG, THEN
PROCEED TO NEXT EVENT.

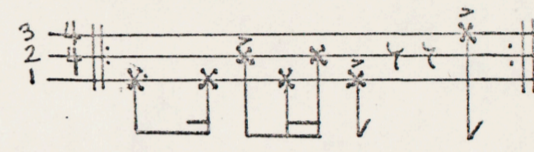
(MARIMBA) WHOOPING CRANE
15"

APPROACH THE MARIMBA WITH MALLETS
AS IF TO PLAY AN EVENT. JUST AS YOU ARE
ABOUT TO STRIKE A TONE, DRAW BACK
SUDDENLY AND TURN HEAD TO THE RIGHT,
CALL LIKE A WHOOPING CRANE IN A HIGH
FALSETTO; SHRILL BUGLE-LIKE VOICE!

KERLOO! KERLEE-OO!

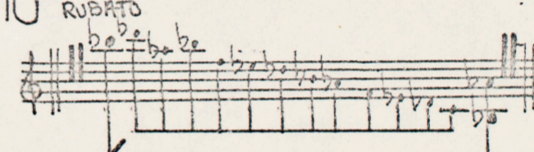
RETURN HEAD TO FACING CENTER, PAUSE,
THEN MILDLY STALK (LIFTING KNEES HIGH)
TO NEXT POSITION.

BUTTON GONGS
USE MED YARN MALLETS
WAIT BRIEFLY, THEN PLAY PASSAGE.



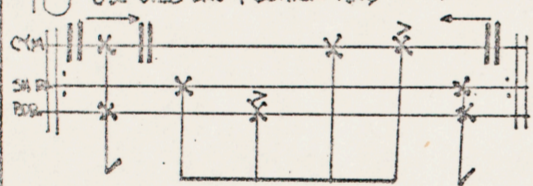
PAUSE FOR 5" OR SO, THEN
PROCEED TO NEXT EVENT.

MARIMBA
10" USE MED YARN MALLETS
RUBATO



WAIT ABOUT 5", THEN PROCEED
TO NEXT EVENT.

BASS DR, SNARE DR, CRASH CYM
10" USE BASS DRUM BEATER AND 1 MALLET.



REPEAT 1X OR 2X → OR ←
WAIT FOR SEVERAL SECONDS BEFORE
PROCEEDING TO NEXT EVENT.

GONG
15" USE SMALL SUPERBALL MALLET

DAMPEN GONG AND RUB REAR
SURFACE (OF GONG) THREE
TIMES WITH 5" PAUSES
IN BETWEEN EACH RUB. ON
LAST RUB, LET GONG SUSTAIN.

PAUSE, THEN BEND SLIGHTLY
FORWARD AT THE WAIST,
STRETCH NECK OUTWARD.
RETURN TO NATURAL POSITION,
PAUSE, THEN PROCEED TO
NEXT EVENT.

GONG
10" USE DRUMSTICK

WITH DIFFERENT PARTS OF STICK (HEAD,
TIP, BODY, ETC), PRODUCE SEVERAL SHORT
DURATIONS ON GONG. DAMPEN GONG
USING ONE HAND AND STRIKE DIFFERENT
PARTS OF THE GONG SURFACE WITH
THE OTHER HAND, PAUSES IN BETWEEN.

WAIT BRIEFLY BEFORE PROCEEDING
TO NEXT EVENT.


WHOOPING CRANE
15" PUT MALLETS OR STICK DOWN

STALK LIKE A CRANE BACK TOWARD
POSITION A, ONE STEP EVERY TWO SECONDS,
TAKE ABOUT 5 STEPS, THEN SUDDENLY EXCLAIM
IN WHOOPING CRANE VOICE, A SHRILL FALSETTO:

TUK-TUK—TUK-TUK—TUK-TUK,

STAND POISED FOR A FEW SECONDS, THEN
PROCEED TO NEXT EVENT IN STALKING MOTION.

MARIMBA
15" USE SOFT RUBBER MALLETS
PAUSE BRIEFLY BEFORE PLAYING PASSAGE



REPEAT 2X → OR ←
PROCEED TO NEXT EVENT

BASS DR
15" USE MED YARN MALLETS

WAIT 5", THEN PLAY A ROLL
FOR 5" WHICH BUILDS IN
INTENSITY. PAUSE 5" BEFORE
PROCEEDING TO NEXT EVENT

PLAYER 2 - WHOOPING CRANE

INSTRUMENTS:

AFRICAN GOURD AND BEADS
5 LOW-PITCHED COWBELLS (AS LOW PITCHED AS YOU CAN FIND)
3 INDOONESIAN BUTTON GONGS
LARGE GONG
CRASH CYMBAL
BASS DRUM
SNARE DRUM
MARIMBA
VIBRAPHONE

IMPLEMENTS:

1 PAIR SOFT RUBBER MALLETS
1 PAIR MEDIUM RUBBER MALLETS
1 PAIR MEDIUM YARN MALLETS
1 PAIR DRUMSTICKS
BASS DRUM BEATER
SMALL SUPERBALL Mallet (3/4" DIAMETER)

INSTRUCTIONS:

PART I BEGIN IN PERFORMANCE POSITION 'A' WHEN AFRICAN GOURD AND BEADS HAVE BEEN HANDED TO YOU (SIGNAL ①), YOUR TASK IS TO STALK VERY SLOWLY TOWARD POSITION 'B' WHICH IS AT THE COWBELLS. TAKE ONE STEP EVERY TEN SECONDS OR SO. YOU ARE TO PORTRAY THE LIKENESS OF A WHOOPING CRANE STALKING VERY SLOWLY AND DELIBERATELY ACROSS A DUNE ON A SWAMPY ISLAND IN A SMALL LAKE, IN A PLACE LIKE SASKATCHEWAN. YOU ARE ONE OF THE LAST OF YOUR SPECIES. THE GOURD AND BEADS ARE TO PROVIDE A SOUND ACCOMPANIMENT TO THE STALKING MOTION. HOLD GOURD HANDLE IN RIGHT HAND AND PLACE LEFT HAND PALM AGAINST BEADS ON SURFACE OF GOURD. FOR EACH CAUTIOUS STEP YOU TAKE, TWIST THE GOURD WITH THE RIGHT HAND: FORWARD WHEN PUTTING RIGHT FOOT DOWN, AND BACKWARD WHEN PUTTING LEFT FOOT DOWN. STAND ON ONE FOOT WITH OTHER KNEE HELD UP IN BETWEEN STEPS. TAKE ABOUT 2 MINUTES TO REACH COWBELLS. YOU MAY FIND IT NECESSARY TO MOVE IN AN ARC. WHEN YOU HAVE REACHED COWBELLS, PUT GOURD AND BEADS DOWN AND PICK UP SOFT RUBBER MALLETS (SIGNAL ②).

PART II START BY PLAYING THE EVENT AT UPPER LEFT OF MOBILE X. CAREFULLY CONSIDER THE TOTAL DURATION OF EACH EVENT AND THE PLACEMENT OF MOTIONS AND SOUNDS WITHIN THAT TIMESPAN. THE GENERAL ACTIVITY IS TO BE VERY SPARSE AND THE DYNAMIC LEVEL THROUGHOUT IS PPP; JUST ABOVE RA. NOISE LEVEL.

TEMPO: FOR NOTE GROUPINGS, BETWEEN 1 BEAT/2 SECONDS AND 1 BEAT/1 SECOND.

FLUCTUATE TEMPO OF NOTE GROUPINGS. CIRCULATE THROUGH ALL THE EVENTS AT LEAST ONCE, PROCEEDING ONLY IN THE DIRECTIONS INDICATED BY ARROWS. NOTICE ONE-WAY ARROWS. DO NOT BYPASS ANY EVENT. DURING PAUSES, DON'T JUST STAND THERE. CONCENTRATE, AND KEEP IN MIND YOUR WHOOPING CRANE CONSCIOUSNESS. ANIMAL LIKENESS IS THE MAIN CONSIDERATION IN BOTH MOBILES X AND Y. WHEN CENTRAL SPOTLIGHT COMES ON FOR 2 SECONDS (SIGNAL ③), FINISH PLAYING THE EVENT YOU ARE ON AND PROCEED WITH MOBILE Y.

START AT UPPER LEFT OF MOBILE Y AND FOLLOW SAME PROCEDURE FOR SUCCESSION OF EVENTS AS IN MOBILE X. BUILD MOMENTUM AS EACH EVENT PROGRESSES BY CREATING A GRADUAL AND CONTINUOUS CRESCENDO FROM PPP TO S. HOUSELIGHTS WILL ACCOMPANY THIS CRESCENDO BY FADING GRADUALLY BRIGHTER, FROM DIM TO BRIGHTEST LEVEL.

TEMPO: FOR TIME; ♩ = BETWEEN 42 MM AND 72 MM.
FOR NOTE GROUPINGS, BETWEEN 1 BEAT/1 SECOND AND 2 BEATS/1 SECOND.

FLUCTUATE TEMPO AND NOTE GROUPINGS (ON REPEATS ESPECIALLY). OBSERVE ALL REPEATS. WHEN HOUSELIGHTS BEGIN TO FADE OUT (SIGNAL ④), FINISH PLAYING THE EVENT YOU ARE ON AND MAKE READY TO RESPOND TO COLORED LIGHTING CUES, STARTING WITH BLUE SPOTLIGHT.

PART III CHANGE MOODS AND DESIGNATED TASKS AS SPOTLIGHT CUES ARE SWITCHED "ON" AND "OFF". CUES ARE IN EFFECT ONLY WHEN COLORED SPOTLIGHTS ARE "ON". WHEN TWO COLORED SPOTLIGHTS ARE "ON" SIMULTANEOUSLY, ALTERNATE BACK AND FORTH PERFORMING TASKS ASSOCIATED WITH ONE COLOR; THEN THE OTHER.

WHEN BLUE SPOTLIGHT IS "ON": IMPROVISE USING SOFT RUBBER MALLETS ON GONG, CRASH CYMBAL AND SNARE DRUM. ON GONG AND CYMBAL, SOUNDS MAY EITHER BE SUSTAINED OR MUFFLED, DEPENDING ON THE CONTEXT YOU WISH TO PROVIDE. ALL SOUNDS ARE TO BE PRODUCED M.S. THE MOTIONS INVOLVED IN PRODUCING SOUNDS ARE TO BE SHORT, DELIBERATE AND CONCENTRATED. LISTEN TO THE OTHERS.

WHEN YELLOW SPOTLIGHT IS "ON": PERFORM WHOOPING CRANE LIKENESS IN MOST EXAGGERATED MOTION AND SOUND. YOU MAY STALK ABOUT (FASTER THAN BEFORE), CRANE YOUR NECK, FLAP YOUR WINGS, BEND FORWARD AND BACK, ETC., ACCORDING TO YOUR THEATRIC URGES. SINCE YOU ARE NOT CLOSE MIC'D, YOU MAY HAVE TO SHOUT YOUR WHOOPING CRANE CALLS S.S. THEY ARE: A SHRILL BUGLE-LIKE FALSETTO KERLDO! KERLEE - OO! OR A SHRILL ROLLING FALSETTO GAROO - AH - AH - AH, REPEATED. SOUNDS AND MOTIONS ARE TO BE PERFORMED SIMULTANEOUSLY.

WHEN RED SPOTLIGHT IS "ON": IMPROVISE USING MEDIUM YARN MALLETS

ON BASS DRUM, BUBBLE GONGS AND MARIMBA. AVOID CONCERT PITCHES B^7 , F^b AND G^7 (PUT TAPE ON THESE BARS TO MARK THEM OFF). CHOOSING YOUR OWN REGISTERS, UTILIZE THESE TWO SCALES: $B^b-D^b-E^b-F^b-A^b$ AND $B^b-C^b-D^b-E^b-F^b-A^b$. THE MOTIONS INVOLVED ARE TO BE ERRATIC, FRANTIC, AND FAST. THE SOUND EVENTS ARE TO BE RAUCOUS AND CACOPHONOUS, AS LOUD AS POSSIBLE, *fff*. AT THE END OF PART III ALL SPOTLIGHT CUES WILL BECOME RED. YOURS WILL BE THE LAST RED SPOTLIGHT TO SHUT "OFF". WHEN IT DOES, SWITCH TO MEDIUM RUBBER MALLETS AND TURN VIBES TREMOLO RATE TO VERY SLOW. WHEN CENTRAL WHITE SPOTLIGHT FADES IN (SIGNAL 5), PLAY INTRODUCTION ON VIBES TO CHANT-SONG.

PART III THIS IS THE MOST HUMAN PART OF THE PERFORMANCE. MEMORIZE YOUR PART. PLAY INTRODUCTION RUBATO, EMBELLISH MELODY WITH SMOOTH LEGATO LINES WHERE INDICATED ON SCORE. USE ONLY PITCHES GIVEN IN PARENTHESES AND IMPROVISE IN ANY REGISTER OF YOUR CHOOSING. PITCHES NOT IN PARENTHESES ARE TO BE PLAYED AS WRITTEN. AT THE END OF THE SONG, PLAY COWBELL DUET WITH PLAYER 5 (SIGNAL 6) FOR FIFTEEN SECONDS OR, UNTIL PLAYER 1 HAS TIME TO REMOVE OUTFIT AND MOVE TO POSITION B.

PART IV RESUME WHOOPING CRANE NATURE. START AT UPPER LEFT EVENT OF MOBILE Y AND FOLLOW SAME PROCEDURE FOR SUCCESSION OF EVENTS AS BEFORE.

TEMPO: FOR $\frac{1}{2}$ TIME, \downarrow = BETWEEN 60MM AND 88MM.
FOR NOTE GROUPINGS, BETWEEN 2 BEATS/1 SECOND AND 5 BEATS/1 SECOND.

FLUCTUATE TEMPI AND NOTE GROUPINGS. DISREGARD ALL REPEATS (EXCEPT THOSE GIVEN IN VERBAL INSTRUCTIONS).

DYNAMICS: VARY DYNAMICS WIDELY FROM EVENT TO EVENT, BETWEEN P AND *ss*. CHOOSE THE DYNAMIC LEVEL FOR EACH NEW OCCURRENCE OF ANY GIVEN EVENT AND SUSTAIN THAT LEVEL THROUGHOUT EVENT. MOTIONS NOT INVOLVING SOUND ARE TO REMAIN THE SAME AS INSTRUCTIONS DICTATE. LISTEN CAREFULLY TO THE OTHERS AND TRY TO PERFORM AS WIDE A VARIETY OF DYNAMICS AS POSSIBLE. WHEN HOUSELIGHTS BEGIN TO FADE (SIGNAL 7), FINISH PLAYING THE EVENT YOU ARE ON AND PROCEED WITH MOBILE X.

START AT UPPER LEFT OF MOBILE X AND FOLLOW SAME PROCEDURE FOR SUCCESSION OF EVENTS AS BEFORE. ACTIVITY IS AGAIN VERY SPARSE AND DYNAMICS *ppp*.

TEMPO: FOR NOTE GROUPINGS, BETWEEN 1 BEAT/1 SECOND AND 2 BEATS/1 SECOND.

FLUCTUATE NOTE GROUPINGS. PLAY EVENTS FOR APPROXIMATELY $2\frac{1}{2}$ MINUTES.

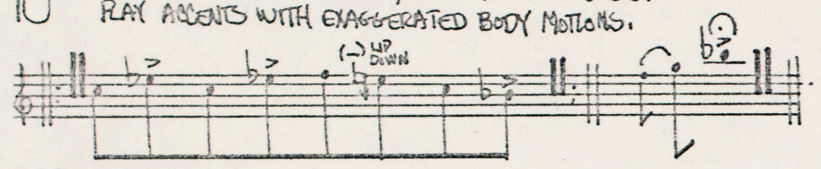
WATCH THE OTHERS AND PLAY UNTIL EVERYONE HAS STOPPED, THEN PLAY A LITTLE LONGER (THAN THE OTHERS) AND DECIDE THE RIGHT TIME TO PICK UP GOURD AND BEADS (SIGNAL 8).

PART VII PORTRAY WHOOPING CRANE LIKENESS WITH MORE CONCENTRATION THAN BEFORE. PERFORM TASK EXACTLY AS IN PART I. BUT THIS TIME, STALK BACK TO WHERE YOU BEGAN, AND TAKE $1\frac{1}{2}$ MINUTES. ON ARRIVING BACK TO WHERE PLAYER 1 IS, HAND GOURD AND BEADS BACK. WHEN PLAYER 1 SPEAKS TO THE AUDIENCE (SIGNAL 9), EXIT THE PERFORMANCE AREA TO THE REAR OF THE AUDIENCE MOVING CASUALLY, AS A HUMAN.

FINE.

FALCON, INDIAN BELLS
10" SWOOP BACK (WITH ARMS STRETCHED OUT LIKE WINGS) IN FALCONLIKE MOTION TO INDIAN BELLS. SHAKE THE STRING OF BELLS FOR ABOUT 3", THEN PAUSE BRIEFLY. RETURN TO NATURAL POSITION IN SAME SWOOPING MOTION. WAIT BRIEFLY BEFORE PROCEEDING TO NEXT EVENT.


SAX
10" PAUSE FOR A FEW SECONDS, THEN PLAY PASSAGE. PLAY ACCENTS WITH EXAGGERATED BODY MOTIONS.



REPEAT 2X OR 3X
WAIT BRIEFLY BEFORE PROCEEDING TO NEXT EVENT.


SAX (FALCON)
15" BEGIN BY FACING TO ONE SIDE. TAKE A BIG BREATH AND PLAY A LONG-SUSTAINED LOW 'G'. WHILE SUSTAINING TONE, TURN SLOWLY IN EITHER DIRECTION SO THAT YOU WILL BE FACING THE OPPOSITE WAY AT END OF SUSTAIN. HOLD SAXOPHONE STRAIGHT OUT IN FRONT. TURN AS A FALCON WOULD, STUDYING THE COUNTRYSIDE FROM HIGH AROUND A TREE.
AFTER PLAYING AND TURNING, RETURN TO NATURAL POSITION, FACING CENTER. PAUSE BRIEFLY, THEN PROCEED TO NEXT EVENT.

TAMBOURINE
10" WAIT BRIEFLY BEFORE PLAYING PASSAGE. EACH TIME THIS EVENT OCCURS, HOLD TAMBOURINE IN A DIFFERENT POSITION, I.E., OVER HEAD, STRETCHING BODY FAR OUT TO ONE SIDE, BEHIND BACK, ETC..



REPEAT 1X OR 2X → OR ←
PAUSE A FEW SECONDS BEFORE PROCEEDING

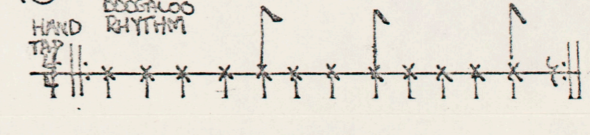
SAX
10" WAIT FOR 3", THEN PLAY PASSAGE. USE DIFFERENT ARTICULATION FOR EACH RUNTHROUGH.



REPEAT 2X OR 3X → OR ←
PAUSE, THEN PROCEED TO NEXT EVENT.

FALCON
10" IN THIS TIME PERIOD, MOVE HEAD FORWARD SLOWLY WITH A CONCENTRATED, WIDE-EYED STARE UP INTO THE DISTANCE, IN THE LIKENESS OF A FALCON. THEN SUDDENLY UTTER IN A CLOSED-THROATED, SHRIEKING FALSETTO VOICE (ONE OR TWO TIMES):
KEE-OH, KEE-OH
RETURN TO NATURAL POSITION, PAUSE BRIEFLY, THEN PROCEED TO NEXT EVENT.


TAMBOURINE
10" PICK UP TAMBOURINE AND PLAY PASSAGE.



REPEAT 1X OR 2X
PAUSE A FEW SECONDS, THEN PROCEED TO NEXT EVENT.


FALCON
10" FACE TOWARD CENTER, THEN SUDDENLY PIVOT ON LEFT FOOT AND TURN AROUND LIKE A FALCON. UTTER IN A HIGH FALSETTO RASPING VOICE, RAPIDLY:
KEK KEK KEK KE — K
RETURN TO NATURAL POSITION. PAUSE 5" BEFORE PROCEEDING TO NEXT EVENT.

SAX
15" PAUSE BRIEFLY, THEN PLAY PASSAGE



WAIT BRIEFLY, THEN PROCEED TO NEXT EVENT.

SAX
10" WAIT BRIEFLY BEFORE PLAYING PASSAGE.



REPEAT 2X OR 3X
PAUSE ONLY SLIGHTLY BEFORE PROCEEDING TO NEXT EVENT.

SAX
10" WAIT FOR 5", THEN PLAY A WAILING TONE ON SAXOPHONE, RESSEMBLING AS MUCH AS POSSIBLE, THE SOUND OF A FALCON. (PUNCH EMBROCHURE OR PLUG TEETH ON REED.) HOLD SAX OUT IN FRONT OF YOU.
RETURN TO NATURAL POSITION, PAUSE FOR 5", THEN PROCEED TO NEXT EVENT.

TAMBOURINE
10" PICK UP TAMBOURINE AND HOLD IT HIGH IN THE AIR. PLAY A WRIST ROLL FOR 5" WHILE SHAKING TAMBOURINE, SLOWLY BRING IT DOWN TO YOUR SIDE. WHEN FINISHED, PUT TAMBOURINE DOWN, WAIT BRIEFLY, THEN PROCEED TO NEXT EVENT.

PLAYER 3 - PEREGRINE FALCON

INSTRUMENTS:

B^b SOPRANO SAXOPHONE (AND SAXOPHONE STAND)
STRING OF 14 SMALL INDIAN BELLS (OR SLEIGH BELLS), HANGING
TAMBOURINE (NO DRUMHEAD)
BIRD-SOUND MAKER HANGING FROM STRING AROUND NECK (AVAILABLE THROUGH
THE AUDUBON SOCIETY)
5-GALLON METAL CYLINDER DRUM (AVAILABLE AT SURPLUS STORES)

IMPLEMENTS:

1 PAIR HARD YARN MALLETS

INSTRUCTIONS:

PART I BEGIN IN PERFORMANCE POSITION 'A', FACING CENTER. GOURD AND BEADS WILL BE HANDED TO PLAYER 2 (SIGNAL ①). IN THE TWO MINUTES IT TAKES PLAYER 2 TO STALK OVER TO COWBELLS, YOUR TASK IS TO PORTRAY THE LIKENESS OF A PEREGRINE FALCON PERCHED ATOP A TALL FIR TREE IN A NORTH AMERICAN FOREST. YOU ARE ONE OF THE LAST OF YOUR SPECIES. YOUR HANDS ARE TO BE MADE INTO TALON CLAWS, LIKE THOSE OF A FALCON. YOUR ELBOWS ARE TO BE BENT WITH TALONS IN FRONT OF YOU, PALMS DOWN. TURN HEAD VERY SLOWLY FROM SIDE TO SIDE WITH AN INTENSE STARE IN YOUR EYES, AS IF LOOKING FOR PREY. ON ONE OCCASION DURING THE TWO MINUTE PERIOD, MOVE RIGHT INDEX FINGER ACROSS THE STRING OF INDIAN BELLS CAUTIOUSLY. CAREFULLY CHOOSE THE ENTRANCE. TRY TO PERFORM THIS MOTION SO THAT IT ALMOST ESCAPES NOTICE. RETURN TO TALON HAND POSITION. WHEN PLAYER 2 HAS REACHED THE COWBELLS, HE/SHE WILL PUT DOWN GOURD AND BEADS AND PICK UP MALLETS (SIGNAL ②). WAIT BRIEFLY, THEN MOVE TO POSITION 'B', ONCE AGAIN MOVING RIGHT INDEX FINGER ACROSS BELLS. SWOOP IN LIKE A FALCON, AND PICK UP SOPRANO SAXOPHONE (RESTING ON SAX STAND).

PART II START BY PLAYING THE EVENT AT UPPER LEFT OF MOBILE X. CAREFULLY CONSIDER THE TOTAL DURATION FOR EACH EVENT AND THE PLACEMENT OF MOTIONS AND SOUNDS WITHIN THAT TIMESPAN. THE GENERAL ACTIVITY LEVEL IS TO BE VERY SPARSE AND THE DYNAMIC LEVEL THROUGHOUT IS PPP; BARELY AUDIBLE, JUST ABOVE P.A. NOISE LEVEL.

TEMPO: FOR NOTE GROUPINGS, BETWEEN 1 BEAT/2 SECONDS AND 1 BEAT/1 SECOND.

FLUCTUATE TEMPO OF NOTE GROUPINGS. CIRCULATE THROUGH ALL THE EVENTS AT LEAST ONCE, PROCEEDING ONLY IN DIRECTIONS INDICATED BY ARROWS. NOTICE ONE-WAY ARROWS. DO NOT BYPASS ANY EVENT. WHEN NOT PLAYING SAXOPHONE, PUT IT ON SAX STAND SO THAT YOUR HANDS WILL BE FREE. DURING PAUSES, DON'T JUST STAND THERE. CONCENTRATE, AND KEEP IN MIND YOUR PEREGRINE FALCON CONSCIOUSNESS. ANIMAL LIKENESS IS THE MAIN CONSIDERATION IN BOTH MOBILES X AND Y. WHEN CENTRAL SPOTLIGHT COMES ON FOR 2 SECONDS (SIGNAL ③), FINISH PLAYING THE EVENT YOU ARE ON AND PROCEED WITH MOBILE Y.

START AT UPPER LEFT OF MOBILE Y AND FOLLOW SAME PROCEDURE FOR SUCCESSION OF EVENTS AS IN MOBILE X. BUILD MOMENTUM AS EACH EVENT PROGRESSES BY CREATING A GRADUAL AND CONTINUOUS CRESCENDO FROM PP TO F. HOUSELIGHTS WILL ACCOMPANY THIS CRESCENDO, BY FADING GRADUALLY FROM DIM TO THEIR BRIGHTEST LEVEL.

TEMPO: FOR $\frac{1}{4}$ TIME, \downarrow = BETWEEN 42 MM AND 72 MM.
FOR NOTE GROUPINGS, BETWEEN 1 BEAT/1 SECOND AND 2 BEATS/1 SECOND.

FLUCTUATE TEMPO AND NOTE GROUPINGS (ON REPEATS ESPECIALLY). OBSERVE ALL REPEATS. WHEN HOUSELIGHTS BEGIN TO FADE (SIGNAL ④), FINISH PLAYING THE EVENT YOU ARE ON AND MOVE TO POSITION 'C', CARRYING SOPRANO SAX AND SAX STAND WITH YOU.

PART III CHANGE MOODS AND DESIGNATED TASKS AS SPOTLIGHT CUES ARE SWITCHED "ON" AND "OFF". CUES ARE IN EFFECT ONLY WHEN COLORED SPOTLIGHTS ARE "ON". WHEN TWO COLORED SPOTLIGHTS ARE "ON" SIMULTANEOUSLY, ALTERNATE BACK AND FORTH PERFORMING TASKS ASSOCIATED WITH ONE COLOR; THEN THE OTHER.

WHEN BLUE SPOTLIGHT IS "ON": IMPROVISE USING HARD YARN MALLETS ON METAL CYLINDER DRUM (SUSPENDED HORIZONTALLY). YOU MAY STRIKE OR SCRAPE EITHER END, FLAT SIDE SURFACES, RIBBING AND/OR ANY OTHER AREA THAT PRODUCES SOUNDS AGREEABLE TO YOU. ALL SOUNDS ARE M5. THE MOTIONS INVOLVED IN PRODUCING SOUNDS ARE TO BE SHORT, DELIBERATE AND CONCENTRATED.

WHEN YELLOW SPOTLIGHT IS "ON": PERFORM PEREGRINE FALCON LIKENESS WITH MOST EXAGGERATED MOTION AND SOUND. YOU MAY SWOOP FORWARD AND BACK, MOVE HEAD FROM SIDE TO SIDE, STARE INTENTLY, MAKE TALON CLAWS WITH HANDS, MAKE WING-LIKE MOTIONS WITH ARMS AND HANDS, ETC, ACCORDING TO YOUR THEATRICAL URGES. THE VOCAL SOUNDS ARE TO BE CLOSE MILD AND RING MODULATED; PRODUCED F. THEY ARE: A THIN, HIGH-PITCHED FALSETTO RASPING SCREAM KEE-OH, OR SCREE; OR A RAPID KEK-KEK-KEK-KEK-KEK-KE — K. SOUNDS AND MOTIONS ARE TO BE PRODUCED SIMULTANEOUSLY.

WHEN RED SPOTLIGHT IS "ON": IMPROVISE ON SAX THROUGH RING-MODULATOR.

PLAY DIRECTLY INTO THE MICROPHONE. AVOID CONCERT PITCHES B^{\flat} , G^{\flat} AND G^{\sharp} (YOUR PITCHES D^{\flat} , A^{\flat} AND A^{\sharp}). CHOOSE YOUR OWN REGISTERS AND UTILIZE THESE TWO SCALES: $C^{\sharp}-D^{\sharp}-E^{\flat}-E^{\sharp}-F^{\sharp}-G^{\flat}-G^{\sharp}-B^{\flat}-B^{\sharp}$ AND $C^{\sharp}-E^{\flat}-F^{\sharp}-G^{\sharp}-B^{\flat}$. PLAY (B[♭] CONCERT) BLUESY, JAZZY EVENTS. THE MOTIONS INVOLVED ARE TO BE ERRATIC, FRANTIC AND FAST. THE SOUND EVENTS ARE TO BE RAXIOUS AND CACOPHONOUS; SS. AT THE END OF PART III, ALL SPOTLIGHTS WILL BE RED; YOURS WILL BE THE LAST TO SHUT "OFF". IMPROVISE WITH PLAYER 2 UNTIL JUST AFTER YOUR SPOTLIGHT IS SHUT "OFF". WAIT UNTIL WHITE CENTRAL SPOTLIGHT FADES IN (SIGNAL ⑤), AND PROCEED WITH CHANT-SONG.

PART IV PLAY INTERLUDES AND BEHIND MELODY ACCORDING TO INSTRUCTIONS, STILL CLOSE MIC'D, BUT NOT RING-MODULATED. YOUR ACTIONS ARE TO BE MOST HUMAN IN THIS PART. IMPROVISE, WHERE CALLED FOR, USING PITCHES GIVEN IN PARENTHESES. REGISTERS ARE UP TO YOU. PITCHES NOT IN PARENTHESES ARE TO BE PLAYED AS WRITTEN. MEMORIZE YOUR PART. IT HAS BEEN TRANSPPOSED. AT THE END OF THE SONG, PLAYERS 2 AND 5 WILL PLAY A CONBELL DUET (SIGNAL ⑥). CARRY SAK AND SAK STAND BACK TO POSITION 'B'.

PART V RESUME PEREGRINE FALCON LIKENESS. START AT UPPER LEFT EVENT OF MOBILE Y AND FOLLOW SAME PROCEDURE FOR SUCCESSION OF EVENTS AS BEFORE.

TEMPO: FOR $\frac{4}{4}$ TIME, \downarrow = BETWEEN 60 MM AND 88 MM
FOR NOTE GROUPINGS, BETWEEN 2 BEATS/1 SECOND AND 5 BEATS/1 SECOND.

FLUCTUATE TEMPI AND NOTE GROUPINGS. DISREGARD ALL REPEATS (EXCEPT FOR THOSE GIVEN IN VERBAL INSTRUCTIONS).

DYNAMICS: VARY DYNAMICS WIDELY FROM EVENT TO EVENT, BETWEEN P AND SS. CHOOSE THE DYNAMIC LEVEL FOR EACH NEW OCCURRENCE OF ANY GIVEN EVENT AND SUSTAIN THAT LEVEL THROUGHOUT EVENT. MOTIONS NOT INVOLVING SOUND ARE TO REMAIN THE SAME AS INSTRUCTIONS EXHIBIT. LISTEN CAREFULLY TO THE OTHERS AND TRY TO PERFORM AS WIDE A VARIETY OF DYNAMICS AS POSSIBLE. WHEN HOUSELIGHTS BEGIN TO FADE (SIGNAL ⑦), FINISH PLAYING THE EVENT YOU ARE ON AND PROCEED WITH MOBILE X.

START AT UPPER LEFT OF MOBILE X AND FOLLOW SAME PROCEDURE FOR SUCCESSION OF EVENTS AS BEFORE. ACTIVITY IS AGAIN VERY SPARSE AND DYNAMICS PPP.

TEMPO: FOR NOTE GROUPINGS, BETWEEN 1 BEAT/1 SECOND AND 2 BEATS/1 SECOND

FLUCTUATE NOTE GROUPINGS. AT THE END OF APPROXIMATELY 2 1/2 MINUTES, STOP PLAYING EVENTS AND WAIT FOR PLAYER 2 TO PICK UP GOURD AND BEADS (SIGNAL ⑧). PUT SAK ON SAK STAND AND

SWOOP BACK TO POSITION 'A'.

PART VI PORTRAY PEREGRINE FALCON LIKENESS WITH MORE CONCENTRATION THAN BEFORE. PERFORM TASKS EXACTLY AS IN PART I. THIS TIME, PLAYER 2 WILL BE STALKING BACK TO WHERE HE/SHE BEGAN. ON ARRIVING THERE AND HANDING GOURD AND BEADS BACK TO PLAYER 1, PLAYER 1 WILL SPEAK TO THE AUDIENCE (SIGNAL ⑨). EXIT THE PERFORMANCE AREA TO THE REAR OF THE AUDIENCE MOVING CASUALLY AS A HUMAN.

FINE.

BASS CL
10" BEGIN BY PLAYING A HIGH B^b WITH A SHORT, DELIBERATE ATTACK. WAIT 5", THEN PLAY IT AGAIN IN THE SAME MANNER.
PAUSE BRIEFLY, THEN PROCEED TO NEXT EVENT.

GONG USE STYROFOAM CUP
10" PAUSE BRIEFLY, THEN SCRAPE (LIP OF) STYROFOAM CUP ON FRONT SURFACE OF GONG IN CIRCULAR MOTION. DO THIS FOR ABOUT 5". AFTER SCRAPING, LET GONG CONTINUE TO RING.
WAIT A FEW SECONDS AND PROCEED TO NEXT EVENT.

GOOSE (BASS CL)
15" FACE CENTER. WADDLE LIKE A HAWAIIAN GOOSE FORWARD FOR A FEW STEPS. STOP, THEN BEND FORWARD ENOUGH SO THAT BASS CLARINET PASSES BETWEEN LEGS. RETURN TO UPRIGHT POSITION, TURN

AROUND AND WADDLE BACK. TURN AROUND AGAIN TO NATURAL POSITION AND PROCEED TO NEXT EVENT

BASS CL
10" PAUSE BRIEFLY, THEN TAKE A BIG BREATH. FINGER A LOW F^b, AND BLOW AIR THROUGH BASS CLARINET. CRESCENDO UNTIL YOU FINALLY PRODUCE TONE, AND SUSTAIN TONE FOR SEVERAL SECONDS. WHEN FINISHED, TAKE MOUTHPIECE OUT OF MOUTH AND SUDDENLY GLANCE TO THE RIGHT.
RETURN TO NATURAL POSITION AND PROCEED TO NEXT EVENT.


BASS CL
10" PAUSE FOR SEVERAL SECONDS, THEN MAKE THE MOTION OF PLAYING A LOUD, FORCEFUL TONE ON BASS CLARINET, BUT DO NOT PRODUCE A SOUND, I.E., MIME THE ACTION. THE MIMED "TONE" MAY BE OF EITHER SHORT OR LONG DURATION AT EACH NEW OCCURRENCE OF THIS EVENT.
GO DIRECTLY TO NEXT EVENT.

BASS CL
10" AFTER A SHORT PAUSE, TRY TO PRODUCE SEVERAL GOOSELIKE SQUAWKING SOUNDS IN BASS CLARINET HIGH REGISTER BY PINCHING EMBROCHURE OR BY PUTTING TEETH ON REED.
PAUSE FOR AT LEAST 5" BEFORE PROCEEDING TO NEXT EVENT.

GONG USE DRUMSTICK (SHAFT)
10" PAUSE FOR ABOUT 5", THEN SCRAPE SURFACE OF GONG WITH THE SHAFT PART OF DRUMSTICK. SCRAPE USING ONE SHORT STROKE, LET GONG SUSTAIN.
PAUSE FOR A FEW SECONDS. LOOK AROUND AT THE OTHER PLAYERS.
PROCEED TO NEXT EVENT.

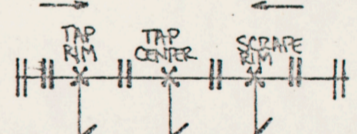
BASS CL
10" PLAY A LONG SUSTAINED LOW G^b, QUIETLY AND SMOOTHLY, FOR 5" TO 7". DURING THE TIME YOU ARE SUSTAINING, YOU MAY CRESCENDO OR DECRESCENDO.
PAUSE BRIEFLY AFTER PLAYING TONE AND PROCEED TO NEXT EVENT.

BASS CL
10" PAUSE A FEW SECONDS, THEN PLAY PASSAGE. GRUNT A SHORT, PRECISE (AUDIBLE "UH") VOCAL SOUND WITH EACH TONE.




WAIT BRIEFLY THEN PROCEED TO NEXT EVENT.

GONG USE DRUMSTICK (SHAFT)
15" WAIT 5", THEN PLAY PASSAGE. DAMPEN GONG WITH ONE HAND AND USE THE OTHER HAND TO RAY GENTLY AND DELICATELY.



WAIT BRIEFLY, THEN PROCEED TO NEXT EVENT.

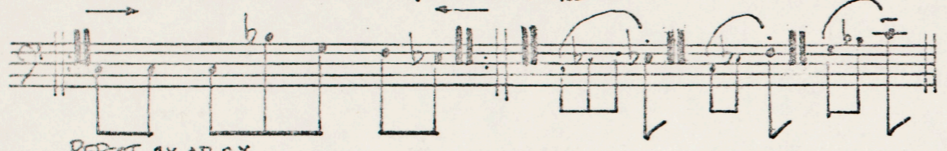
BASS CL
15" PAUSE FOR A FEW SECONDS THEN PLAY PASSAGE. MAKE ACCENTS WITH EXAGGERATED BODY MOTIONS. RIGHT MOUTH LEADS



PAUSE FOR SEVERAL SECONDS MOVING ELBOWS OUT AND BACK LIKE WINGS OF A HAWAIIAN GOOSE, THEN PROCEED TO NEXT EVENT.

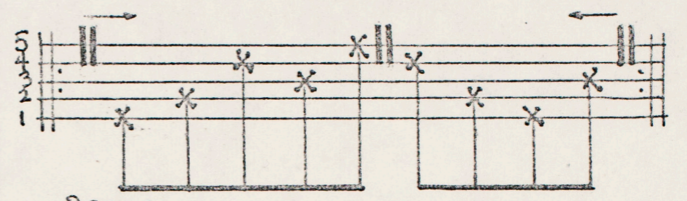
BASS CL
15" PAUSE FOR A FEW SECONDS. FACE LEFT, TAKE A BIG BREATH AND PLAY HIGH 'F' BEGINNING WITH SOFT ATTACK. GRADUALLY, WITH SUSTAINED TONE OF BASS CLARINET, TURN TO THE RIGHT AND RAISE BASS CLARINET BY ARCHING BACK AND STRETCHING ARMS OUT. WHEN FINISHED PLAYING TONE AND MOVING ALL THE WAY UP AND TO THE RIGHT, RETURN TO NATURAL POSITION, FACING CENTER.
PAUSE BRIEFLY, THEN PROCEED TO NEXT EVENT.

BASS CL
15" BEFORE PLAYING PASSAGE, ARCH BACK LIFTING BASS CLARINET WAY OUT IN FRONT OF YOU. HOLD IN THAT POSITION FOR A FEW SECONDS, THEN RETURN TO NATURAL POSITION, THEN PLAY PASSAGE.



REPEAT 1X OR 2X
PAUSE BRIEFLY BEFORE PROCEEDING TO NEXT EVENT.

BRASS DISCS
10" USE DRUMSTICKS
PAUSE FOR A FEW SECONDS, THEN PLAY PASSAGE STRIKING DISCS WITH SHAFT OF STICKS.

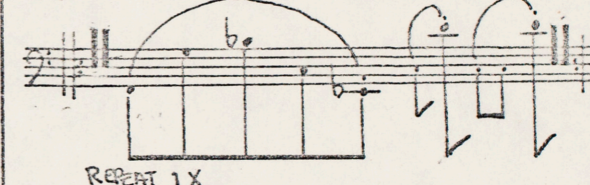


REPEAT 1X OR 2X
WAIT 5" BEFORE PROCEEDING TO NEXT EVENT.

BRASS DISCS
15" USE DRUMSTICK(SHAFTS)
STRIKE ANY TWO DISCS ONETIME, SIMULTANEOUSLY. IF DESIRED, REPEAT PROCEDURE BY STRIKING SAME TWO DISCS AS BEFORE. AT EACH NEW OCCURENCE OF THIS EVENT, THE TWO DISCS SELECTED MAY BE DIFFERENT THAN BEFORE, BUT REPEATS WITHIN A SINGULAR EVENT MUST USE SAME TWO DISCS.
PAUSE A FEW SECONDS BEFORE PROCEEDING TO NEXT EVENT.

GOOSE
10" START BY FACING CENTER. TURN HEAD TO RIGHT, STRETCHING HEAD AND NECK UPWARD, AND SAY IN NASAL GOOSELIKE VOICE?
WAK-WAK, WAK-WAK, WAK-WAK
RETURN TO NATURAL POSITION SLOWLY, THEN PROCEED TO NEXT EVENT.

BASS CL
10" PAUSE BRIEFLY, THEN PLAY PASSAGE.



REPEAT 1X
GO DIRECTLY TO NEXT EVENT.

CYMBAL
10" USE SOFT RUBBER Mallet
WAIT 5", THEN STRIKE SURFACE OF CYMBAL ONCE. YOU MAY LET THE CYMBAL SUSTAIN, OR YOU MAY DAMPEN CYMBAL WITH HAND.

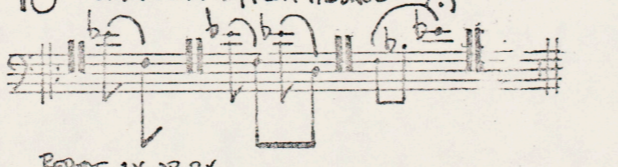
AFTER STRIKING CYMBAL, WAIVE Mallet IN THE AIR SEVERAL TIMES, TRIUMPHANTLY.
RETURN TO NORMAL, THEN PROCEED TO NEXT EVENT.

GONG
10" USE LARGE SUPERBALL Mallet
WAIT A FEW SECONDS, THEN PLAY ROLL IN CENTER OF GONG FOR 3" TO 5" AND LET SUSTAIN.
PROCEED TO NEXT EVENT BEFORE GONG STOPS SOUNDING.

BASS CL
10" PAUSE BRIEFLY, THEN MAKE THE MOTION OF PLAYING A VERY LOUD STACCATO TONE, BUT DO NOT PRODUCE A SOUND.
PAUSE AT LEAST 5", THEN PROCEED TO NEXT EVENT.

GOOSE
10" EXAGGERATE HAWAIIAN GOOSE LIKENESS BY HOLDING HEAD OUT AND STRETCHING NECK UPWARD, THEN MAKE THESE GOOSE SOUNDS IN A NASAL FALSETTO VOICE:
CHUK, CHUK, CHUK AH-YAW, AH-YAW, CHUK, CHUK, CHUK
WAIT BRIEFLY, THEN PROCEED TO NEXT EVENT.

BASS CL
10" START RIGHT IN; PLAY PASSAGE.



REPEAT 1X OR 2X
PAUSE A FEW SECONDS, THEN PROCEED WITH NEXT EVENT.

BASS CL (GOOSE)
15" MAKE 3 RAPID AND ABRUPT MOVEMENTS WITH PAUSES IN BETWEEN:
1) RAPIDLY CLICK KEYS WITH BOTH HANDS, MOUTHPIECE OUT OF MOUTH, (PAUSE)
2) RAPIDLY CLICK KEYS AGAIN, AND COMBINE THIS WITH FLAPPING WINGLIKE (GOOSE) ELBOW-ARM MOTIONS, MOUTHPIECE STILL OUT OF MOUTH.
3) REPEAT 2ND MOTION, BUT THIS TIME PUT MOUTHPIECE INTO MOUTH AND BLOW A SINGLE SQUAWK WITH MOTION. (PINCH EMBROCHURE)
RETURN TO NATURAL POSITION, PAUSE BRIEFLY, THEN PROCEED TO NEXT EVENT.

GONG
10" USE LARGE SUPERBALL Mallet
RUB GONG SEVERAL TIMES ALONG REAR SURFACE, DAMPENING WITH HAND. ON THE LAST RUB, LET GONG SUSTAIN BY RELEASING HAND.
WAIT ABOUT 5", THEN PROCEED TO NEXT EVENT.

PLAYER 4 - HAWAIIAN GOOSE

INSTRUMENTS:

B^b BASS CLARINET (AND BASS CLARINET STAND)
SMALL GONG
CYMBAL
5 BRASS DISCS, SUSPENDED OR MOUNTED (ANY PITCHES EXCEPT B^b, G^b AND G⁴)
DUCK CALL HANGING ON STRING AROUND NECK (AVAILABLE AT SPORTING GOODS STORES)

IMPLEMENTS:

1 PAIR DRUMSTICKS
STYRAFOAM CUP
LARGE SUPERBALL Mallet (2" DIAMETER)
SOFT RUBBER Mallet

INSTRUCTIONS:

PART I BEGIN IN PERFORMANCE POSITION 'A', FACING CENTER. GONG AND BEADS WILL BE HANDED TO PLAYER 2 (SIGNAL ①). IN THE TIME IT TAKES FOR PLAYER 2 TO STALK OVER TO THE COWBELLS (APPROX. 2 MINUTES), YOUR TASK IS TO PORTRAY THE LIKENESS OF A HAWAIIAN GOOSE IN A LOWLAND GLEN, INLAND FROM THE OCEAN ON THE HAWAIIAN ISLAND OF MAUI. YOU ARE ONE OF THE LAST OF YOUR SPECIES. YOUR HANDS ARE TO BE CLASPED BEHIND YOU, FORMING WINGS (WITH ELBOWS AT THE TIPS). YOUR BODY IS TO BE BENT SLIGHTLY FORWARD AT THE WAIST. YOUR TOES ARE POINTED INWARD. BEFORE THE TWO MINUTES HAVE PASSED, TAKE A FEW AUKWARD WADDLING STEPS FORWARD (KEEPING TOES POINTED INWARD). SLOWLY TURN AROUND IN THE SAME FASHION AND MOVE WINGS BACK AND FORTH MODERATELY. WADDLE BACK TO ORIGINAL POSITION, THEN WHISPER IN A HIGH FALSETTO: CHUK, CHUK, CHUK — AH-YAN, AH-YAN, CHUK, CHUK, CHUK. SLOWLY TURN TO FACING CENTER AGAIN, MOVING WINGS BACK AND FORTH. WHEN PLAYER 2 HAS REACHED THE COWBELLS, HE/SHE WILL PUT DOWN GONG AND BEADS AND PICK UP MALLETS (SIGNAL ②). MOVE TO POSITION 'B'. WADDLE AS BEFORE. PICK UP BASS CLARINET (RESTING ON BASS CL. STAND).

PART II START BY PLAYING THE EVENT AT UPPER LEFT OF MOBILE X CAREFULLY CONSIDER THE TOTAL DURATION FOR EACH EVENT AND THE PLACEMENT OF MOTIONS AND SOUNDS WITHIN THAT TIMESPAN. THE GENERAL ACTIVITY LEVEL IS TO BE VERY SPARSE AND THE DYNAMIC LEVEL THROUGHOUT IS PPP; BARELY AUDIBLE, JUST ABOVE P.A. NOISE

LEVEL.

TEMPO: FOR NOTE GROUPINGS, BETWEEN 1 BEAT/2 SECONDS AND 1 BEAT/1 SECOND.

FLUCTUATE TEMPO OF NOTE GROUPINGS. CIRCULATE THROUGH ALL THE EVENTS AT LEAST ONCE, PROCEEDING ONLY IN DIRECTIONS INDICATED BY ARROWS. NOTICE ONE-WAY ARROWS. DO NOT BYPASS ANY EVENT. WHEN NOT PLAYING EVENTS USING BASS CLARINET, PUT IT ON BASS CL STAND, SO THAT YOUR HANDS WILL BE FREE. DURING PAUSES, DON'T JUST STAND THERE. CONCENTRATE, AND KEEP IN MIND YOUR HAWAIIAN GOOSE CONSCIOUSNESS. ANIMAL LIKENESS IS THE MAIN CONSIDERATION IN BOTH MOBILES X AND Y. WHEN CENTRAL SPOTLIGHT COMES ON FOR 2 SECONDS (SIGNAL ③), FINISH PLAYING THE EVENT YOU ARE ON AND PROCEED WITH MOBILE Y.

START AT UPPER LEFT OF MOBILE Y AND FOLLOW SAME PROCEDURE FOR SUCCESSION OF EVENTS AS IN MOBILE X. BUILD MOMENTUM AS EACH EVENT PROGRESSES BY CREATING A GRADUAL AND CONTINUOUS CRESCENDO FROM PP TO S. HOUSELIGHTS WILL ACCOMPANY THIS CRESCENDO, BY FADING FROM DIM TO THEIR BRIGHTEST LEVEL.

TEMPO: FOR $\frac{4}{4}$ TIME, ♩ = BETWEEN 42 MM AND 72 MM
FOR NOTE GROUPINGS, BETWEEN 1 BEAT/1 SECOND AND 2 BEATS/1 SECOND.

FLUCTUATE TEMPI AND NOTE GROUPINGS (ON REPEATS ESPECIALLY). OBSERVE ALL REPEATS. WHEN HOUSELIGHTS BEGIN TO FADE OUT (SIGNAL ④), FINISH THE EVENT YOU ARE ON AND MOVE TO POSITION 'C', CARRYING BASS CL AND BASS CL. STAND WITH YOU.

PART III CHANGE MOODE AND DESIGNATED TASKS AS SPOTLIGHT CUES ARE SWITCHED "ON" AND "OFF". CUES ARE IN EFFECT ONLY WHEN COLORED SPOTLIGHTS ARE "ON". WHEN TWO COLORED SPOTLIGHTS ARE "ON" SIMULTANEOUSLY, ALTERNATE BACK AND FORTH PERFORMING TASKS ASSOCIATED WITH ONE COLOR; THEN THE OTHER.

WHEN BLUE SPOTLIGHT IS "ON" IMPROVISE USING DRUMSTICK SHAFTS ON BRASS DISCS. SOUNDS MAY BE SUSTAINED OR MUFFLED WITH HAND. PLAY COMPLEX EVENTS OR SIMPLE EVENTS DEPENDING ON THE CONTEXT YOU WISH TO PROVIDE. APPROPRIATE PAUSES IN BETWEEN SOUND EVENTS MAY ALSO BE INCORPORATED. ALL SOUNDS ARE MF. THE MOTIONS INVOLVED IN PRODUCING SOUNDS ARE TO BE SHORT, DELIBERATE AND CONCENTRATED.

WHEN YELLOW SPOTLIGHT IS "ON" PERFORM HAWAIIAN GOOSE LIKENESS IN MOST EXAGGERATED MOTION AND SOUND. YOU MAY WADDLE BACK AND FORTH WITH TOES POINTED FORWARD, STRETCH NECK OUTWARD AND AROUND, MAKE WING-LIKE MOTIONS WITH ARMS AND HANDS, ETC., ACCORDING TO YOUR THEATRICAL URGES, IN STEAD OF

PLAYER 4 (CONT.)

USING VOCAL GOOSE SOUNDS, HOLD WOODEN DUCK CALL (SUSPENDED ON STRING AROUND NECK) IN MOUTH BETWEEN TEETH AND MAKE SQUAWKING SOUNDS, SS. MOTIONS AND SOUNDS ARE TO BE PERFORMED SIMULTANEOUSLY.

WHEN RED SPOTLIGHT IS "ON" IMPROVISE ON BASS CLARINET, PLAYING DIRECTLY INTO THE MICROPHONE (CLOSEMIC'D AT BELL OF BASS CL). AVOID CONCRETE PITCHES B \flat , G \flat AND G \sharp (YOUR PITCHES D \flat , A \flat AND A \sharp). USE THESE TWO SCALES: C \sharp -E \flat -F \sharp -G \sharp -B \flat AND C \sharp -D \sharp -E \flat -F \sharp -G \sharp -B \flat -B \sharp . THE MOTIONS INVOLVED ARE TO BE FAST, ERRATIC, AND FRANTIC. THE SOUND EVENTS ARE TO BE RAUCOUS AND CACOPHONOUS; SS. CONCENTRATE ON UPPER REGISTER AND OVERBLOW AT TIMES. AT THE END OF PART III, ALL SPOTLIGHTS WILL BECOME RED. THE SPOTLIGHT FOR YOU AND PLAYER 5 WILL SHUT "OFF" BEFORE SPOTLIGHT FOR PLAYERS 2 AND 3. STOP PLAYING WHEN YOU SEE YOUR SPOTLIGHT CEASE. SOON, WHITE CENTER SPOTLIGHT WILL BEGIN TO FADE IN (SIGNAL 5) FOLLOWED BY INTRODUCTION TO CHANT-SONG.

PART III LISTEN TO MELODY AND RAY IN AND OUT OF PHASE SLIGHTLY WITH VOICE. DO NOT GET TOO FAR BEHIND OR TOO FAR AHEAD OF VOICE. PHRASES WITHIN PHRASES (||) ARE 1" TO 2" IN DURATION; NO LONGER. AT THE END OF THE SONG THERE IS A COWBELL DUET (SIGNAL 6). CARRY BASS CL. AND BASS CL. STAND BACK TO POSITION 'B'.

PART II RESUME HAWAIIAN GOOSE LIKENESS. START AT UPPER LEFT EVENT OF MOBILE Y AND FOLLOW SAME PROCEDURE FOR SUCCESSION OF EVENTS AS BEFORE.

TEMPO: FOR $\frac{4}{4}$ TIME, \downarrow = BETWEEN 60 MM AND 88 MM
FOR NOTE GROUPINGS, BETWEEN 2 BEATS/1 SECOND AND 5 BEATS/1 SECOND.

FLUCTUATE TEMPO AND NOTE GROUPINGS. DISREGARD ALL REPEATS (EXCEPT FOR THOSE GIVEN IN VERBAL INSTRUCTIONS).

DYNAMICS: VARY DYNAMICS WIDELY FROM EVENT TO EVENT, BETWEEN P AND SS. CHOOSE THE DYNAMIC LEVEL FOR EACH NEW OCCURENCE OF ANY GIVEN EVENT AND SUSTAIN THAT LEVEL THROUGHOUT EVENT. MOTIONS NOT INVOLVING SOUND ARE TO REMAIN THE SAME AS INSTRUCTIONS DICTATE. LISTEN CAREFULLY TO THE OTHERS AND TRY TO PERFORM AS WIDE A RANGE OF DYNAMICS AS POSSIBLE. WHEN HOUSELIGHTS BEGIN TO FADE (SIGNAL 7), FINISH PLAYING THE EVENT YOU ARE ON AND PROCEED WITH MOBILE 'X'.

START AT UPPER LEFT OF MOBILE X AND FOLLOW SAME PROCEDURE FOR SUCCESSION OF EVENTS AS BEFORE. ACTIVITY IS AGAIN VERY SPARSE AND DYNAMICS, PPP.


TEMPO! FOR NOTE GROUPINGS, BETWEEN 1 BEAT/1 SECOND AND 2 BEATS/1 SECOND.

FLUCTUATE NOTE GROUPINGS. AT THE END OF APPROXIMATELY 2 1/2 MINUTES, STOP PLAYING EVENTS AND WAIT FOR PLAYER 2 TO PICK UP GOURD AND BEADS (SIGNAL 8). PUT BASS CL. ON BASS CL. STAND AND WADDLE (RATHER QUICKLY) BACK TO POSITION 'A'.

PART VI PORTRAY HAWAIIAN GOOSE LIKENESS WITH MORE CONCENTRATION THAN BEFORE. PERFORM TASKS EXACTLY AS IN PART I. THIS TIME, PLAYER 2 WILL BE STALKING BACK TO WHERE HE/SHE BEGAN. ON ARRIVING THERE AND HANDING GOURD AND BEADS TO PLAYER 1, PLAYER 1 WILL SPEAK TO THE AUDIENCE (SIGNAL 9). EXIT THE PERFORMANCE AREA TO THE REAR OF THE AUDIENCE MOVING CASUALLY AS A HUMAN.

FINE.

BASS
10" TAP E STRING GENTLY WITH RIGHT HAND AND LET SUSTAIN. PAUSE IN BETWEEN TAPPING.



WAIT BRIEFLY, THEN PROCEED TO NEXT EVENT.

BASS
10" WAIT A FEW SECONDS, THEN SCRAPE HARD PLASTIC PICK VERTICALLY ALONG OPEN STRINGS VIGOROUSLY FOR 5". FADE IN AND OUT WITH VOLUME PEDAL.

AFTER SCRAPING, FREEZE AND REMAIN MOTIONLESS FOR 5".

PROCEED TO NEXT EVENT, AFTER RETURNING TO NATURAL POSITION.

BASS (WARBLER)
10" WITHIN THIS TIME PERIOD, MAKE THE MOTION OF PLAYING A GRACEFUL AND EXAGGERATED PIZZ ATTACK ON ELECTRIC BASS, BUT DO NOT PRODUCE A SOUND, I.E. MIMIC THE ACTION. AFTER MAKING MOTION, QUICKLY TILT HEAD

BACK AND UP. HOLD HEAD IN THIS POSE FOR A FEW SECONDS AND EXCLAIM WARBLER SOUND IN FALSETTO VOICED WHISPER:

BZZZZZZ

RETURN TO NATURAL POSITION, PAUSE BRIEFLY, THEN PROCEED TO NEXT EVENT.


BASS (WARBLER)
15" FINGER LOWEST 'B' ON ELECTRIC BASS AND PLAY A 10" SUSTAINED FINGER TREMOLO IN A SMOOTH, INCONSPICUOUS MANNER. WHEN FINISHED PLAYING TREMOLO, STRETCH ARMS AND HANDS ALL THE WAY OUT TO THE SIDE AND FLUTTER RAPIDLY LIKE A KIRTLAND WARBLER FOR SEVERAL SECONDS.

RETURN TO NATURAL POSITION, AND PROCEED TO NEXT EVENT.

BIRD-SOUND
10" WAIT 5", THEN HOLD BIRD-SOUND MAKER IN FRONT OF CHEST WITH ARMS STRETCHED OUTWARD AT THE ELBOWS LIKE WINGS. PLAY A SERIES OF LOOSE TWISTS FOR AT LEAST 5". MOVE WINGS ABOUT LIKE A KIRTLAND WARBLER WHEN PLAYING.

RETURN TO NATURAL POSITION AND PROCEED TO NEXT EVENT.

BASS
15" WAIT 5", THEN FINGER A 'B' FUNDAMENTAL AND TRY TO GET A RANGE OF ARTIFICIAL HARMONICS, IF THIS IS INDEED POSSIBLE.



WAIT BRIEFLY, THEN PROCEED TO NEXT EVENT

WARBLER
10" PAUSE 5", THEN JERK HEAD TO THE LEFT SUDDENLY AND LOOK UP. WHISPER THIS WARBLER SOUND IN FALSETTO:


ZEEDE ZEEDE ZEEET CHE

RETURN HEAD TO NATURAL POSITION AND PROCEED TO NEXT EVENT.

CHINESE CYMBAL
10" USE PERCUSSION BRUSH WAIT BRIEFLY, THEN MOVE BRUSH ACROSS CYMBAL DELICATELY. DO THIS SEVERAL TIMES, WITH PAUSES IN BETWEEN. STUDY THE MOTION OF THE BRUSH AS YOU PLAY.

AFTER PLAYING, PUT BRUSH DOWN AND SIT MOTIONLESS FOR A FEW SECONDS, THEN PROCEED TO NEXT EVENT.

BASS
10" WAIT A FEW SECONDS, THEN VIGOROUSLY SNAP FINGERS OF LEFT HAND DOWN ON STRINGS TO GET STRING SOUND INTO THE ATTACK, PAUSES IN BETWEEN, WHERE INDICATED



AFTER PLAYING PASSAGE, LOOK AROUND AT THE OTHER PLAYERS.

PROCEED TO NEXT EVENT.

WARBLER
10" WAIT BRIEFLY, THEN SWIVEL FROM SIDE TO SIDE ON STOOL SINGING LIKE A KIRTLAND WARBLER ALONE IN THE FOREST, IN A FALSETTO VOICED WHISPER:

TWEAH TWEAH TWEAZY, TWEAH TWEAZY

CONTINUE SWIVELING AND LOOK AROUND FOR A FEW MORE SECONDS, THEN RETURN TO NATURAL POSITION AND PROCEED TO NEXT EVENT.

BIRD-SOUND
10" WAIT A FEW SECONDS, THEN PLAY FLURRIES OF SHORT, TIGHT TWISTS, IN RAPID SUCCESSION. DO THIS FOR 5", AND WHILE MAKING BIRD-SOUNDS MOVE HEAD ABOUT IN ERRATIC, FURTIVE GLANCES.

RETURN TO NATURAL POSITION, WAIT ONLY SLIGHTLY, THEN PROCEED TO NEXT EVENT.

BASS
USE FELT PICK

BODALDO RHYTHM

REPEAT 1X
WAIT ABOUT 5" BEFORE PROCEEDING TO NEXT EVENT.

BASS
WAIT BRIEFLY, THEN PLAY PASSAGE SNAPPING L.H. FINGERS DOWN ON STRINGS.

PAUSE FOR 5" OR SO BEFORE PROCEEDING TO NEXT EVENT.

WARBLER
10"

SIT ON SWIVEL STOOL PERCHED LIKE A WARBLER. THEN GLANCE FROM SIDE TO SIDE IN JERKY, ABRUPT MOTIONS. DO THIS SEVERAL TIMES, THEN STRETCH NECK AND HEAD UP AND OUTWARD, EXCLAIMING IN YOUR LIKENESS OF A WARBLER, A HURRIED FALSETTO:

TWEAH, TWEAH, TWEZY! (FIRST OCCURRENCE: VOICED WHISPER, ON SUCCESSIVE OCCURRENCES ADD MORE VOICE)

RETURN TO NORMAL POSITION AND PROCEED TO NEXT EVENT.

WARBLER
10"

WITH HANDS BEHIND BACK TO FORM WINGS IN WARBLER LIKE MANNER, SING ONE OF THESE WARBLER SONGS IN A RAPID, CHEERFUL, BRIGHT FALSETTO:

- 1) TSEE-TSEE-TSEE-TSEE-TITI-WEH
- OR
- 2) WEET-WEET-WEET-TSEE-TSEE

RETURN TO NATURAL POSITION AND WAIT BRIEFLY BEFORE CONTINUING.

BASS
10"

WITH VOLUME PEDAL ALL THE WAY OFF, PLAY A FAST RUN ON BASS, THE ONLY RESULTANT SOUNDS BEING ACOUSTIC (STRING AND RH. PIZZ SOUNDS). WAIT FOR DURATION OF EVENT, THEN PROCEED.

BASS
WAIT BRIEFLY BEFORE PLAYING PASSAGE.

REPEAT 2 OR 3X
WAIT BEFORE PROCEEDING ON.

BASS
10"

PLAY AN ARTIFICIAL HARMONIC ON A B⁰ FUNDAMENTAL.

REPEAT 1X
PAUSE, BEFORE PROCEEDING TO NEXT EVENT.

WOOD DRUM
USE YARN MALLETS

10"

REPEAT 2X OR

WARBLER
10"

WAIT BRIEFLY, THEN FLUTTER ARMS AND HANDS ABOUT IN WINGLIKE MOTION. WHILE DOING THIS, TURN AROUND ON STOOL, FACING AWAY FROM OTHER PLAYERS AND PRODUCE THIS SINGLE WARBLER SOUND ONCE IN FALSETTO:

BZZZZZ!

RETURN TO NATURAL POSITION AND WAIT BEFORE PROCEEDING TO NEXT EVENT.

BASS
WAIT BRIEFLY, THEN PLAY PASSAGE

REPEAT 2X OR 3X

PAUSE BEFORE PROCEEDING TO NEXT EVENT.

BASS, WOOD DRUM
10"

USING YARN MALLETS, ALTERNATE STRIKING WOOD AND OPEN BASS STRINGS. PLAY IN SIMPLE, DELIBERATE MOTIONS, WITH PAUSES IN BETWEEN.

AFTER THE 10" HAS PASSED, PROCEED TO NEXT EVENT.

WOOD DRUM
15"

MOVE HAND ABRUPTLY FROM SIDE TO SIDE LIKE A WARBLER DURING PAUSES.

YARN MALLETS

BASS
10"

PAUSE BEFORE PROCEEDING TO NEXT EVENT.

PLAYER 5 - KIRTLAND WARBLER

INSTRUMENTS:

BIRD-SOUND MAKER, HANGING FROM STRING AROUND NECK (AVAILABLE THROUGH THE AUDUBON SOCIETY)
ELECTRIC BASS (SOLID BODY) WITH VOLUME PEDAL AND PHASE SHIFTER (BOTH COMMERCIALY AVAILABLE)
CHINESE CYMBAL (AS LARGE AS POSSIBLE)
WOOD DRUM OR LOG DRUM
5 HIGH-PITCHED COWBELLS (AS HIGH-PITCHED AS YOU CAN FIND)

IMPLEMENTS:

HARD PLASTIC PICK
FELT PICK
1 PAIR MEDIUM YARN MALLETS
STRING BASS BOW
ALSO REQUIRED IS A SWIVEL STOOL

INSTRUCTIONS:

PART I BEGIN IN PERFORMANCE 'A', FACING CENTER. GOURD AND BEADS WILL BE HANDLED TO PLAYER 2 (SIGNAL ①). IN THE TWO MINUTES IT TAKES PLAYER 2 TO STACK OVER TO THE COWBELLS, YOUR TASK IS TO PORTRAY THE LIKENESS OF A KIRTLAND WARBLER, ALONE IN A MICHIGAN JACK PINE FOREST, PERCHED ON A LOWER BRANCH OF A CONIFEROUS TREE. YOU ARE ONE OF THE LAST OF YOUR SPECIES. HOLD THE BIRD-SOUND MAKER (SUSPENDED AROUND NECK) WITH BOTH HANDS BELOW AND NEAR YOUR CHEST WITH ARMS STRETCHED OUT AT THE ELBOWS LIKE WINGS. FACE FORWARD AND BOB HEAD MINUTELY IN EYE FIXATION. DO THIS FOR 20 TO 30 SECONDS, THEN, ALL OF A SUDDEN, JERK HEAD TO ONE SIDE AND FREEZE IN THAT POSE FOR A FEW SECONDS AND SOFTLY TWIST THE BIRD-SOUND MAKER SEVERAL TIMES. JERK HEAD BACK TO FORWARD POSITION AND RESUME BOBBING HEAD MOTION. YOUR BODY IS TO BE BENT FORWARD AT THE WAIST THROUGHOUT PART I. YOU MAY REPEAT HEAD JERKING AND TWISTING ACTIONS ONCE OR TWICE, IF IT HAPPENS BEFORE PLAYER 2 REACHES THE COWBELLS (IN PERCUSSION AREA). ALWAYS RETURN TO FORWARD HEAD BOBBING POSITION. WHEN PLAYER 2 HAS REACHED THE COWBELLS, HE/SHE WILL PUT DOWN GOURD AND BEADS AND PICK UP MALLETS (SIGNAL ②). MOVE TO POSITION 'B', STRAP ON ELECTRIC BASS, AND SIT ON SWIVEL STOOL. FLUTTER WINGS AS YOU MOVE FORWARD.

PART II START BY PLAYING EVENT AT UPPER LEFT OF MOBILE X. CAREFULLY CONSIDER THE TOTAL DURATION FOR EACH EVENT AND THE

PLACEMENT OF MOTIONS AND SOUNDS WITHIN THAT TIMESPAN. THE GENERAL ACTIVITY LEVEL IS TO BE VERY SPARSE AND THE DYNAMIC LEVEL THROUGHOUT IS ppp; BARELY AUDIBLE, JUST ABOVE P.A. NOISE LEVEL. MIXING ENGINEER WILL BE SETTING YOUR VOLUME LEVEL AT VERY LOW. USE VOLUME PEDAL WHERE REQUIRED IN MOBILE X. DURING THE REST OF THE TIME, LEAVE PEDAL AT FULL VOLUME.

TEMPO: FOR NOTE GROUPINGS, BETWEEN 1 BEAT/2 SECONDS AND 1 BEAT/1 SECOND.

FLUCTUATE TEMPO OF NOTE GROUPINGS. CIRCULATE THROUGH ALL THE EVENTS AT LEAST ONCE, PROCEEDING ONLY IN DIRECTIONS INDICATED BY ARROWS. NOTICE ONE-WAY ARROWS. DO NOT BYPASS ANY EVENT. KEEP BASS STRAPPED ON THROUGHOUT MOBILES. DURING PAUSES; CONCENTRATE, AND KEEP IN MIND YOUR KIRTLAND WARBLER CONSCIOUSNESS. ANIMAL LIKENESS IS THE MAIN CONSIDERATION IN BOTH MOBILES X AND Y. THIS MAY BE AWKWARD AT TIMES. WHEN CENTRAL SPOTLIGHT COMES ON FOR 2 SECONDS (SIGNAL ③), FINISH PLAYING THE EVENT YOU ARE ON AND PROCEED WITH MOBILE Y.

START AT UPPER LEFT OF MOBILE Y AND FOLLOW SAME PROCEDURE FOR SUCCESSION OF EVENTS AS IN MOBILE X. AS YOU PLAY THE EVENTS, GRADUALLY BUILD MOMENTUM AS EACH EVENT PROGRESSES. THE MIXING ENGINEER WILL BE RAISING THE VOLUME OF THE ELECTRIC BASS GRADUALLY. KEEP VOLUME PEDAL AT FULL VOLUME. THE HOUSE LIGHTING WILL ACCOMPANY THE MOMENTUM BUILDING BY FADING FROM DIM TO THEIR BRIGHTEST LEVEL. PLAY ALL EVENTS ABOUT 15". USE VOLUME PEDAL IN EVENTS WHERE CALLED FOR.

TEMPO: FOR 4 TIME, BETWEEN 42 MIN AND 72 MIN.
FOR NOTE GROUPINGS, BETWEEN 1 BEAT/SECOND AND 2 BEATS/SECOND.

FLUCTUATE TEMPO AND NOTE GROUPINGS (ON REPEATS ESPECIALLY). OBSERVE ALL REPEATS. WHEN HOUSELIGHTS BEGIN TO FADE DIMMER (SIGNAL ④), FINISH PLAYING THE EVENT YOU ARE ON AND MAKE READY TO PLAY ON COLORED SPOTLIGHT CUES, STARTING WITH BLUE. KEEP BASS STRAPPED ON.

PART III CHANGE MOODS AND DESIGNATED TASKS AS SPOTLIGHT CUES ARE SWITCHED "ON" AND "OFF". CUES ARE IN EFFECT ONLY WHEN COLORED SPOTLIGHTS ARE "ON". WHEN TWO COLORED SPOTLIGHTS ARE "ON" SIMULTANEOUSLY, ALTERNATE BACK AND FORTH PERFORMING TASKS ASSOCIATED WITH ONE COLOR; THEN THE OTHER.

WHEN BLUE SPOTLIGHT IS "ON": IMPROVISE USING MEDIUM YARN MALLETS ON WOOD (LOG) DRUM AND CHINESE CYMBAL. CYMBAL SOUNDS MAY EITHER BE SUSTAINED OR MUFFLED WITH HAND, DEPENDING ON THE CONTEXT YOU WISH TO PROVIDE. ALL SOUNDS PRODUCED ARE 15". THE MOTIONS INVOLVED IN PRODUCING SOUNDS ARE TO BE SHORT, DELIBERATE AND CONCENTRATED.

WHEN YELLOW SPOTLIGHT IS "ON": PERFORM THE KIRTLAND WARBLER LIKENESS WITH MOST EXAGGERATED MOTION AND SOUND. YOU MAY MOVE HEAD QUICKLY AND FURTIVELY, STRETCH NECK OUTWARD, MAKE RAPID ARM AND HAND WING MOTIONS OF FLYING, SWIVEL BACK AND FORTH ON STOOL, ETC., ACCORDING TO YOUR THEATRICAL URGES. SINCE YOUR VOICE IS NOT MIC'D, YOU MAY HAVE TO SHOUT YOUR BIRD SONGS SS . THE WARBLER SOUNDS ARE: A CHEERFUL, BRIGHT RAPID FALSETTO TSEE-TSEE-TSEE-TSEE-TITI-WEW, A HURRIED FALSETTO TWEAH, TWEAH, TWEZZY, AND BZZZ, LAZZEE DAYZEE OR JUST PLAIN BZZZZ. MOTIONS AND SOUNDS ARE TO BE PERFORMED SIMULTANEOUSLY. TRY NOT TO LET THE BASS GET IN THE WAY.

WHEN RED SPOTLIGHT IS "ON": IMPROVISE ON ELECTRIC BASS THROUGH PHASE SHIFTER AND VOLUME PEDAL. (SET PHASE SHIFTER SWEEP RATE ACCORDING TO YOUR PREFERENCE). VOLUME IS NOW TURNED ALL THE WAY UP. AVOID PITCHES B \flat , G \flat AND G \sharp . USE THESE TWO SCALES AND PLAY BLOWY, JAZZ-ROCK TYPE EVENTS, CHOOSING YOUR OWN REGISTERS: B \flat -D \flat -E \flat -F \sharp -A \flat AND E \flat -C \flat -D \flat -E \flat -E \sharp -F \sharp -A \flat -A \sharp . THE MOTIONS INVOLVED ARE TO BE FAST, ERRATIC AND FRANTIC. THE SOUND EVENTS ARE TO BE BRAUCOUS AND CACOPHONOUS; SS . AT THE END OF PART III, ALL SPOTLIGHTS WILL BE RED. PLAYERS 2 AND 3 WILL CONTINUE AFTER THE SPOTLIGHT FOR YOU AND PLAYER 4 SHUTS "OFF". WHEN LAST RED SPOTLIGHT SHUTS "OFF" AND WHITE CENTRAL SPOTLIGHT FADES IN (SIGNAL 5), PLAY INTRODUCTION TO CHANT-SONG WITH VIBRAPHONE.

PART III THIS IS THE MOST HUMAN PART OF THE PERFORMANCE. MEMORIZE YOUR PART. PLAY INTRODUCTION ROBATO AND FOLLOW INSTRUCTIONS ON SCORE PAGES. WHEN BOWING 'E' STRING, TRY TO ACHIEVE A CONSISTENT AND RESONANT SOUND. PLAY PITCHES AS WRITTEN EXCEPT THOSE IN PARENTHESES. PITCHES IN PARENTHESES MAY BE PLAYED IN ANY REGISTER YOU CHOOSE. TRY TO ENHANCE THE MELODY WITH SMOOTH VIBRANT SOUND. USE VOL. PED. WHERE CALLED FOR. AT THE END OF THE CHANT-SONG, PLAY COWBELL DUET WITH PLAYER 2 (SIGNAL 6) FOR 15 SECONDS OR UNTIL PLAYER 1 HAS TIME TO REMOVE OUTFIT AND MOVE TO POSITION 'B'.

PART IV RESUME KIRTLAND WARBLER LIKENESS. START AT UPPER LEFT OF MOBILE Y AND FOLLOW SAME PROCEDURE FOR SUCCESSION OF EVENTS AS BEFORE.

TEMPO: FOR $\frac{4}{4}$ TIME, \downarrow = BETWEEN 60 MM AND 88 MM.
FOR NOTE GROUPINGS, BETWEEN 2 BEATS/1 SECOND AND 5 BEATS/1 SECOND

FLUCTUATE TEMPI AND NOTE GROUPINGS. DISREGARD ALL REPEATS (EXCEPT THOSE GIVEN IN VERBAL INSTRUCTIONS).

DYNAMICS: VARY DYNAMICS WIDELY FROM EVENT, BETWEEN P TO SS . USING VOLUME PEDAL, CHOOSE THE DYNAMIC LEVEL FOR EACH NEW

OCCURRENCE OF ANY GIVEN EVENT AND PLAY (WITH CRESCENDO, ETC., ALREADY IN INSTRUCTIONS) THROUGHOUT EVENT AT SAME BASIC DYNAMIC LEVEL. ENGINEER WILL HAVE TURNED ELEC. BASS VOLUME DOWN SO THAT YOU WON'T OVERPOWER THE OTHER PLAYERS. MOTIONS NOT INVOLVING SOUND ARE TO REMAIN THE SAME AS INSTRUCTIONS DICTATE. LISTEN CAREFULLY AND TRY TO PERFORM AS WIDE A VARIETY OF DYNAMICS AS POSSIBLE. WHEN HOUSELIGHTS BEGIN TO FADE (SIGNAL 7), FINISH PLAYING THE EVENT YOU ARE ON AND PROCEED WITH MOBILE X.

START AT UPPER LEFT OF MOBILE X AND FOLLOW SAME PROCEDURE FOR SUCCESSION OF EVENTS AS BEFORE IN PART II. ACTIVITY IS AGAIN VERY SPARSE AND DYNAMICS PPP.

TEMPO: FOR NOTE GROUPINGS, BETWEEN 1 BEAT/1 SECOND AND 2 BEATS/1 SECOND.

FLUCTUATE NOTE GROUPINGS. PLAY EVENTS FOR APPROXIMATELY 2 1/2 MINUTES. WHEN YOU FEEL YOU HAVE PLAYED LONG ENOUGH, STOP PLAYING AND WAIT FOR PLAYER 2 TO PICKUP GOURD AND BEADS (SIGNAL 8). UNSTRAP ELECTRIC BASS AND RETURN TO POSITION 'A', FLUTTERING WINGS AND LOOKING FURTIVELY ABOUT.

PART VI PORTRAY KIRTLAND WARBLER LIKENESS WITH MORE CONCENTRATION THAN BEFORE. PERFORM TASKS EXACTLY AS IN PART I. THIS TIME, PLAYER 2 WILL BE STALKING BACK TO WHERE HE/SHE BEGAN. ON ARRIVING THERE AND HANDING THE GOURD AND BEADS BACK TO PLAYER 1, PLAYER 1 WILL SPEAK TO THE AUDIENCE (SIGNAL 9). EXIT TO THE REAR OF THE AUDIENCE MOVING CASUALLY AS A HUMAN.

FINE.

TRAVELLING LIGHT

PLAY RUBATO
SLOWEST TREMOLO RATE
MED. RUBBER MALLETS

VIBES

PED SUS

BCL

mf

TRILL

mf

BASS

PIZZ PLAY RUBATO

L.H. ALL STRINGS

PIZZ TRIM

PIZZ - LEGATO
2 BEATS PER SEC

VOL PED

mf

RUBATO RECITATIVE CHANT - SING AS IF SPEAKING THE WORDS

BARI

mf THROUGH THIS MOST DIF-FI-CULT COUN-TRY, THE WORLD WE HAD KNOWN AS A CROSS-GRAINED NUM-MOC-KY BOG-STRAIN JUM-BLE OF DRAM-BLES STRETCH-ING THROUGH SUM-MER,

BCL

mf

LEGATO - PLAY IN AND OUT OF PHASE WITH CHANT SONG

mp

PLAY ALONG WITH MELODY: IN PHASE AS MUCH AS POSSIBLE

VIBES

mf SUS PED

BASS

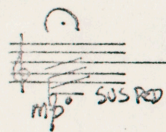
mf

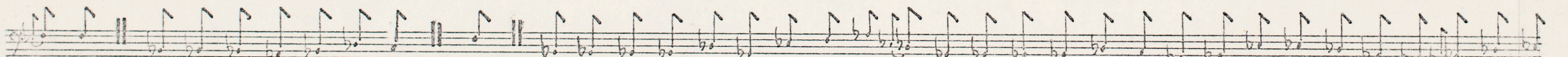
VOL PED - DECRESC. mp


VOL PED PADG COMPLETELY PPP

BARI  *mf* WE FIND AF-TER A BLIZ-ZARD AND SUN-LIGHT, TRAVEL-ING IN THE WIN-TER, A ROL-LING PARK-LAND UN-DER OUR SNOW-SHOES WARE EV-ERY CO-LOR HAS DRIFT-ED OUT OF OUR

BCL  *mp*

VIBES  *mp* SUS PED

BARI  *mf* SN-DOWS IN-TO A BRIT-TLE WHIT-NESS. AND SO WE BE-GIN SHUF-FLING OUR WAY FOR-WARD A-BOVE THE IN-VIS-I-BLE DEAD-FALLS AND PIT-FUL-LEN BRUSH, A-BOVE

BCL  *mp*

VIBES  *mp* SUS PED

BARI
 MS THE DEEP-LY BUR-IED LAND-MARKS AND BLA-ZES WE HAD FOUND MIS-LEAD-ING, A-BOVE THE DIS-TRAC-TION OF FLO-WERS AND SWEET BER-RIES AND BIRD-SONGS THAT HELD US BACK, BREATH-ING

BCL
 mp

VIBES
 mp SUS PED

BASS
 pp PIZZ TREM
 pp CRESC VOL PED

BARI
 MS AND TAST-ING, SIT-TING, US-TEN-ING.

BCL
 mp

INTERLUDE 10"

INTERLUDE: VIBE SOLO 10"

VIBES
 mp SUS PED

PLAY SMOOTH, LEGATO
 ms SUS PED

BASS
 pp PIZZ TREM
 pp VOL PED CRESC

mp EMERGE

PLAY BRIEF EMBELLISHMENTS AND TREMOLO SUSTAINS, SUPPORT MELODY
 mp INCREASE TREMOLO RATE SLIGHTLY

BARI
 MOURN FEET NOT TOUCHING THE EARTH, OUR BREATH CON-SEAL-ING, OUR EARS HEAR-ING MORE THAN WE CAN BE-LIEVE IN IN THE DEN-SER AIR: DIS-EM-BOD-IED BY

BCL
 mp

VIBES
 mp SUS PED
 PIZZ TRM

BASS
 mp

BARI
 THE COLD, THE SHOUT-ING, SHOUT-ING FROM MILES A-WAY, THE SLAM-MING OF GUN-FIRE, THE GHOSTS OF AX-ES.

BCL
 mp

SAX
 CRES IN
 BREATH ONLY WHEN NECESSARY
 pp cresc mp

VIBES
 mp SUS PED
 PIZZ TRM

BASS
 mp

INTERLUDE 5"

SAX
 SOLO 5"
 mp SUS PED FELT PICK

VIBES
 CONTINUE PLAYING EMBELLISHMENTS, COMPLEMENT MELODY

BASS
 CHOOSE AN EVEN PULSE BETWEEN 1 AND 2 BEATS PER SECOND
 mp
 CONTINUE (SIMILE) EVEN PULSE

BARI *mf* WE MUST LEARN THE SER-I-OUS ART OF SLEEP-ING, OF LY-ING DOWN, NOT GO-ING ON HERE A-LONE TO COUL-EX-HAUS-TION WHICH, HERE IN THE DEEP

BCL *mp*

SAX *mp*

VIBES *mp* INCREASE TREMOLO RATE SUSPED

BASS *mp* FELT PICK SIMILE

BARI *mf* SNOW, IS AN-O-THET NAME FOR FOR-E-VER. INTERLUDE: SAX-VIBES-BASS PAUSE 15" OR SO

BCL *mp*

SAX *mp* 15" PLAY MOVING LINES, COMPLEMENT VIBES OUT ON CUE

VIBES *mp* SUS PED TAP 1 SUS PED PLAY MOVING LINES, COMPLEMENT SAX CHOOSE AN EVEN PULSE FROM 1 TO 2 BEATS PER SECOND CUE OTHERS OUT NO TREMOLO SUS PED OUT ON CUE

BASS *mp* SIMILE PIZZ *mp* PLAY MOVING LINES OUT ON CUE

BARI *mf* WE WILL MAKE FIRE, THEN TURN IN EACH-OTHER'S ARMS, EM-BRACING ONE MORE ALL WE HAVE BROUGHT THIS FAR IN OUR RAW-HID-ED FI-BER, BY ROCK, *mf*

CHOOSE AN EIGN PULSE FROM 1 TO 2 BEATS PER SECOND, INDEPENDENT OF VIBES PULSE
 MOLTO LEGATO **BCL** *pp* *cresc.* *mp* SIMILE

CHOOSE AN EIGN PULSE FROM 1 TO 2 BEATS PER SECOND, INDEPENDENT OF OTHER PULSES
 MOLTO LEGATO **SAX** *pp* *cresc.*

VIBES *mp* *cresc.* SIMILE SUS PED

BASS *mp*

mp

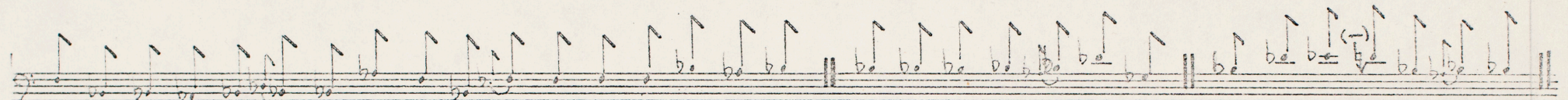
BARI *mf* BY RI-VER, BY OUR-SELVES UN-DER THE BRAN-CHES OF THIS LIV-ING FIR-TREE | WHERE, UN-LIKE US, THE GROUSE MAY PERCH THROU A WHOLE WIN-TER. *mp* PAUSE 5" OR SO

BCL *mp* *cresc.* *mf* *p* OUT WITH MELODY

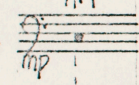
SAX *mp* *cresc.* *mf* *p* OUT WITH MELODY

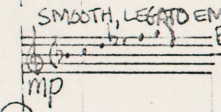
VIBES *mp* *cresc.* *mf* *p* OUT WITH MELODY

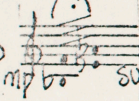
BASS *mp* *decresc.* *p* PICK UP STEEL BOW RAISE SHIFTER "ON" *arco.* *ppp* VOL PED FADE IN *cresc.* *mp* CONTINUE BOWING ONE STRING

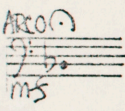
BARI 

MS AND THEN THE COLD-SPELL MOR-NING WILL MAKE US STARE IN TO EACH-O-THERS EYES FOR THE FIRST SIGNS OF WHITE-NESS, STARE AT THE ENDS OF FIN-GERS,

BCL  BREATHE ONLY WHEN NECESSARY


SAX  SMOOTH, LEGATO EMBELLISHMENTS BEHIND MELODY

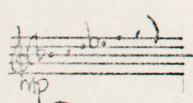
VIBES  SUS PED

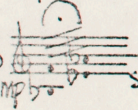
BASS  ARCO () MS

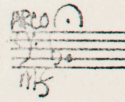
BARI 

MS THEN IN-TO THE DIS-TANCE WHERE THE WHIT-EN-ING MARKS THE BE-GIN-NING OF THE PLACE WE WERE AL-WAYS LOCK-ING FOR! SO FULL OF LIGHT, SO FULL OF FLY

BCL 

SAX 

VIBES  SUS PED

BASS  ARCO () MS

BARI *mf* (FLY) — ING LIGHT. IT IS ALL FEATHERS WHICH WE MUST WEAR AS WE HAD DREAMED WE WOULD, NOT PUTTING FEET-BIT-TEN HANDS

BCL *mp*

SAX *mp* BREATHE ONLY WHEN NECESSARY

VIBES *mp* sus ped

BASS *mp*

BARI *mf* IN — TO THE FRESH — LY SLANG — TED BREASTS OF BIRDS BUT SLOW — BLIND — LY REACHING IN — TO THIS DAZ — ZLING WHITE — OUT, FIND — ING WHERE WE BE — GAN, *f* NOT

BCL *mp* PLAY AGAIN WITH MELODY IN AND OUT OF PHASE *mp* LEGATO

SAX *mp*

VIBES *mp* sus ped *mp* sus ped

BASS *mf* *mp* ARCO TREM

BARI
S-NAM-ING THE WON-DER YET MY BUT RE-MEM-ER-ING THE SIM-PLY A-MAZ-ING WORD OF OUR FIRST SELVES WHERE BE-LIEV-ING IS ONCE MORE SEE-ING THE

BCL
mp

SAX
mp

VIBES
mp ~~6/8~~ 5/8 PED

BASS
ADD TREM
mp

OUT SWITCH TO MED YARN MALLEES. BE READY TO PLAY COWBELLS AT END OF CHANT-SONG

BARI
MY CO-LD SPEECH OF THE EARTH IN THE CO L-DER AIR AND KNOW-ING IT BY HEART.

BCL
mp

SAX
mp

BASS
ADD TREM
mp DECREASE USING VOL PED

INTERLUDE: TRANSITION TO PART II 15"

OUT: BACK TO CHAIR, REMOVE OUTFIT, MOVE TO POSITION 'B' (COYOTE STYLE)

OUT: MOVE BACK TO POSITION 'B' (WADDLE)

OUT: MOVE BACK TO POSITION 'B' (SWOOP) 15"

LOW
COWBELLS
USE MALLEES

HIGH
COWBELLS
USE MALLEES

CONTINUE IMPROVISING TOGETHER: PLAY FLURRIES AND EVEN BEATS

CONTINUE IMPROVISING TOGETHER: PLAY FLURRIES AND EVEN BEATS

SWITCH TO MED YARN MALLEES. BE READY TO PLAY COWBELLS PHASE SHIPPER OFF

PPP

THE THESIS OF STEPHEN AUSTIN BRISTOW IS APPROVED:

COMMITTEE CHAIRPERSON

UNIVERSITY OF CALIFORNIA, SAN DIEGO
1975