

...tumque requievit

by Leigh Landy

Concerto for a small arsenal of percussion instruments/
6 Performers - 1974

...tumque requievit
full score

for Peter Frank

Introduction

The composition is scored for six percussionists and one technician, without conductor. The instruments for each are listed below; those with an asterisk are described subsequently.

Instruments -

Performer #1

Voice

- Bubble gum (bought from a machine)
- * Toy instruments (at least two)
- * Assorted junk
- Three lights (one red, two green)
- Metal chair
- Claves - 1 pair
- Jazz drum set - standard; including High-hat cymbals
- Temple Blocks - 5
- Wood Blocks - 3
- Cowbells - 2
- Cymbal with loose chains rubbing its surface
- Bicycle horn
- Finger ring siren
- Slap-stick
- Cork gun
- Sparkler
- Gasoline powered lawn mower
- Box of marbles
- Thunder sheet

Performer #2

Voice

- Bubble gum (bought from a machine)
- * Toy instruments (at least two)
- * Assorted junk
- Three lights (one red, two green)
- Metal chair
- Claves - 1 pair
- Conga drums - 2 or 3
- Maracas - 1 or 2 pairs
- Plastic whistling hose
- Finger ring siren
- Klik-Klak Blocks
- Comb to be covered with long sheet of toilet paper
- Glasses of water - 3; pitch levels should differ
- Electric drill
- Window - Covered by venetian blinds - to be broken with rocks
- Deck of cards

(Instruments -)

Performer #3

Voice

Bubble gum (bought from a machine)

* Toy instruments (at least two)

* Assorted junk

Three lights (one red, two green)

Metal chair

Claves - 1 pair

Bongos

Tabla/Mrdangam - 1 set

Soda bottles or jugs - 3; Optionally to be played with a washboard

Electric fan

Pneumatic drill

Gongs or tam tams - 2; Optionally to be dipped into water.

Branch with dried dead leaves - To be delivered from Performer #6

Cork gun

Radio - any band to be pre-set to a station or inter-station noise

Alarm clock

Finger ring siren

Performer #4

Voice

Bubble gum (bought from a machine)

* Toy instruments (at least two)

* Assorted junk

Three lights (one red, two green)

Metal chair

Claves - 1 pair

Steel drum

Aerosol ship horn

Finger ring siren

String drum (bull roarer)

Ratchet

Cork gun

Electric drill

Sparkler

Mattress with noisy springs

Butane flare (set to full flame) to light cigarette, sparkler

(Instruments -)

Performer #5

Voice

Bubble gum (bought from a machine)

* Toy instruments (at least two)

* Assorted junk

Three lights (one red, two green)

Metal chair

Claves - 1 pair

Plastic whistling hose

Cork gun

One octave chimes with a bow, rubber ended hammers

English police whistle

Slendro - amplified if necessary

Kazoo

Electric razor

Electric fan

Slinky

Metal-alloy hollow cylinders - 4 or 5

Radio - any band to be pre-set to a station or inter-station noise

Performer #6

Voice

Bubble gum (bought from a machine)

* Toy instruments (at least two)

* Assorted junk

Three lights (one red, two green)

Metal chair

Claves - 1 pair

Brake drums - 3

Plastic whistling hose

Rhythm synthesizer box - like one made by Hammond Organ; with
loudness control/amplification

Pennywhistle

Box of marbles

Sparklers - 2

Talking doll toys - 5 or so; language diversification requested;
amplified by way of microphone if necessary

Jacob's ladder (spark making machine)

Electric Toothbrush - with an optional glass of water for rinsing

Branch with dried dead leaves - To be delivered to Performer #3

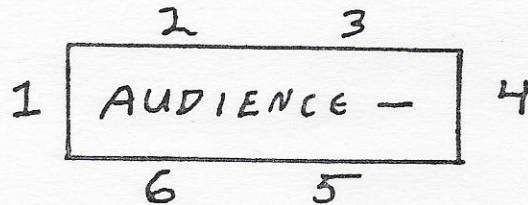
*'d instrument descriptions

Toy instruments - these can include any plastic toy instruments, wind-up instruments, duck whistles, miniature/blown plastic whistling hoses, and so on.

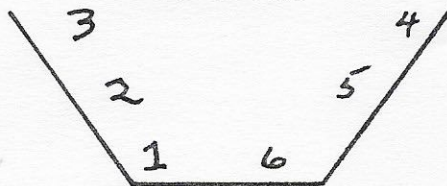
Assorted junk - Each Performer is asked to go to the dump of his/her choice for two hours and accumulate junk to be played during the performance of this piece. The players should know that the score calls for loud, quiet, and any junk parts.

The composition may be realized in any environment. Open out-of-doors environments would allow for the greatest theatrical flexibility. The performers should assemble themselves in one of the following plans, depending on the environment.

For a large area wherein the performers surround the audience:



For a stage-like situation:



The performers are allowed a great degree of freedom in interpreting the score. Each should thus determine at the outset where his/her rehearsed and spontaneous sections occur. The ensemble should determine its sound/silence policy to avoid too great or too sparse a density of sound events.

Rehearsal numbers are only for reference.

Time points are not mandatory. They are included as an aid to temporal precision, if desired. Should the composition be determined according to time points, the use of stopwatches is recommended. The pauses between movements should be brief, as in a traditional Concerto.

Ambiguity is a major factor in this composition. Thus performers may deceive the audience by feinting towards the wrong instrument and by other false gestures. Of course, seriousness is finally a necessary parameter in the performance.

First Movement: Om mani padme - hum (?)

All performers enter with a copy of The Bible tucked under their arms. The 100th Psalm should be marked in their books. Performer #5 reads this Psalm, if possible in the language of the audience. After he finishes the first sentence, the other performers begin to read the same Psalm, staggering their entrances and reading at any speed, and in any language each of them chooses. One or two performers may read the Psalm in retrograde. (A prepared text may be used for simplicity.)

Reh. #1

- :45 Performer #5, who finishes first, waits for all others to finish, then sits at the slendro and commences a gamelan-like improvised passage. This should be done in a stylized fashion, as if all that has happened and is to happen is some odd ritual. Performer #5 should be aware of traditional gamelan performance practice, where previous notes are dampened before succeeding notes are played. etc.
- 1:15 Performer #5 is interrupted after some thirty seconds by Performer #4, who rotates the ratchet for five seconds. Performer #5 stops playing the slendro.
- 1:18 About three seconds into the ratcheting, Performer #3 begins a slow crescendo on the gongs or tam tams. If these can be dipped into water while resonating, they should be.
- 1:25 When the gongs have reached maximum intensity, Performer #5 bows one of the higher notes of the chimes.
- 1:35 When the chime resonance becomes prominent, Performer #6 begins moving around his/her area or platform, rubbing the branch with dead leaves on various surfaces. After fifteen seconds of rubbing the branch, Performer #6 delivers it to Performer #3.
- Reh. #2
- 1:50 Performer #3 places the three jugs or soda bottles in a prominent position and begins blowing across their openings in an improvised pattern. Performer #3 may also sing and scrape a washboard if desired, turning him/her into a one-man jug band.
- 2:10 After twenty seconds of Performer #3's improvisation, the other performers tell him/her to cease. Each performer may shout or sing this command in his/her preferred (vernacular) language.
- Reh. #3
- 2:15 Once Performer #3 has subsided, all performers play a completely improvised 45-second passage on any and all junk.
- 3:00 Performer #2 signals an end to this by walking to the window. He/she peers through the venetian blind, ponders, pulls it open, and returns to position.
- 3:10 As Performer #2 returns to position, Performer #4 slowly and casually lights a cigarette with the butane flare lighter adjusted to full flame.
- 3:20 Once this has been done, Performer #2 smashes the window with a few rocks.

1st movement

- 3:25 Concurrently, Performers #s 1, 3, 4, and 5 begin firing their cork guns at random (or, if possible, in a pattern) intervals in either of the following manners:
1 - If the cork is attached to the gun by a string, load and fire as rapidly as possible.
2 - If the corks are loose, load and fire at the audience in random sequence, reloading and refiring until the allotted ammunition (about thirty seconds' worth) is spent.
- 4:00 Performer #4 walks off his/her platform or out of his/her area in disgust. He/she finds the mattress and lies down on it, rolling over every so often during the remainder of the movement.
- Reh. #4
- 4:10 Performer #2 takes the toilet-papered comb, Performer #5 takes the kazoo, and together they perform a previously rehearsed responsorial melody, specifically the Sequence from the Easter Sunday Mass (Mode 1). They continue the Sequence for about 45 seconds.
- 4:55 Performer #6 then plays loud junk for twenty seconds.
- 5:10 After fifteen seconds Performer #1 begins a crescendo on the thunder sheet. Performers #s 1 and 6 climax together.
- 5:15 Performers #s 3 and 5 then turn on the radios pre-set to stations or inter-station noise. These should be turned on at relatively loud volume, as they end the movement. They are faded gradually.
- 5:45

Second Movement: continuity/discretion = inquisition

This movement can be realized in either or both of two versions. Version I is "im deutschen Stil".

Version II is the "Cage Version".

If both versions are performed, Version II must follow Version I.

Each performer follows his/her own set of three lights, two green and one red. The green lights are connected to a circuit sequencer, set according to the data chart below.

Either Version can be realized in any duration. The following data is appropriate for durations of four and six minutes, but can be computed for other durations. The movement can also be repeated as desired.

The lights begin together, beating three simultaneous pulses (three six-second intervals for the four minute phase duration, three nine-second intervals for the six minute phase duration). Thereafter begins the phase. The phase portion of the movement should last between six and twelve minutes. At the end of the phase, the red lights go on and the Coda, described below, begins.

Sample data for the phase -

light ratio--times in seconds

31 : 32	: 34 : 35	: 37 : 38	: 40 : 41	: 43 : 44	: 46 : 47
Perf. #1	Perf. #2	Perf. #3	Perf. #4	Perf. #5	Perf. #6

Four Minute Phase Duration

7.7419.../7.5	7.0588.../6.8571...	6.486/6.3158...	6.0/5.8537...	5.5814.../5.45	5.2174.../5.1064...
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Six Minute Phase Duration

11.6129.../11.25	10.5882.../10.2857...	9.729/9.4737...	9.0/8.7805...	8.3721.../8.18	7.8261.../7.6596...
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Version I

Each performer selects one of his/her green lights and one (or one set of) instrument(s). Instruments that cannot be selected are the finger ring sirens, the pennywhistle, and the English police whistle (although all are used in the Coda). Junk is acceptable. Instruments with limited sonic flexibility should not be emphasized in the selection; a diverse range of tone, timbre, etc., is preferred. These less flexible instruments include most of those whose sound or presence is humorous; an exception is the talking dolls, as their event would be triggered easily, and they would provide diversity with their different speeches (languages). One possible instrument for all would be a pair of claves. These could be struck together and/or on the metal chairs. If the six-minute version is used, the phase speed should be doubled (i. e., have a duration of three minutes) and the phase repeated.

Each performer plays an event (not necessarily the same each time) whenever the designated light/flash(es). Dynamics are improvised, but maximum intensity should be reached. In an outdoor environment maximum intensity should be almost constant. If the phase is repeated, players may choose to follow the light that they ignored the first time through.

When the phase is complete, the red light will come on and remain lit for ten seconds. The Coda begins as the red light goes off.

Version II

Version II is identical to Version I, save that the performers may select any instrument(s) at all, including those discouraged or forbidden in Version I. They are encouraged to change instruments several times during this portion of the movement. An event may be as simple as that of a wooden stick striking a chair or drum, to a performer singing his/her least favorite phrase of popular music, to a complicated passage invented on any one or group of instruments, including the junk. The red light serves the same function as in Version I.

Coda

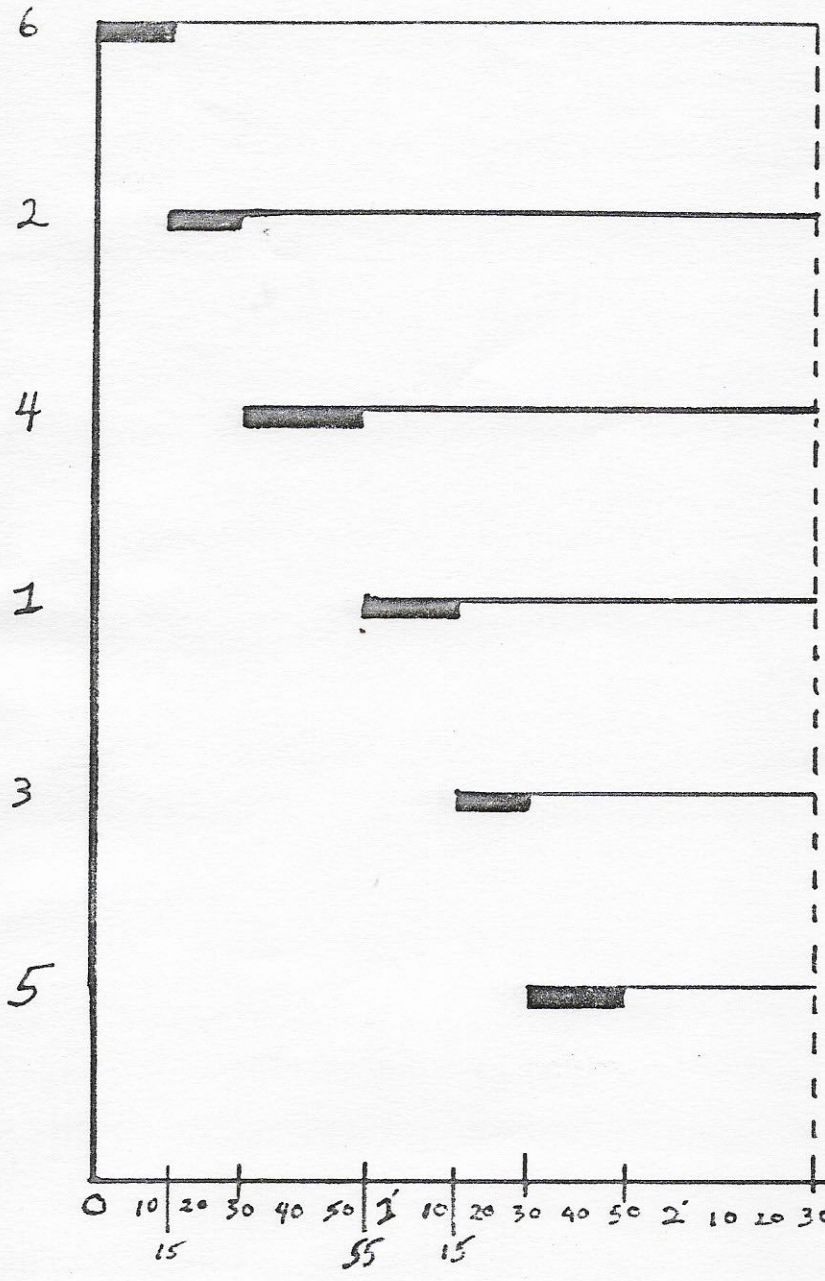
Lengths of sound and silent passages are improvised. Performers #s1-4 should have the finger ring sirens in situ. They sound the sirens in any manner until interrupted by the English police whistle, which is sounded by Performer #5 in a loud, short blast. All stop immediately and completely.

(The following sequence is to be performed three times.)
Performer #6 plays a glissando (straight or wavering) on the pennywhistle, and the four sirens are sounded again. Performer #6 cuts them off with another glissando. Performer #5 sounds the police whistle once more, and, with another blast from the police whistle, they stop.

Third Movement: Requiem

KYRIE The technician raises a sign, as if heralding a vaudeville act, reading: "KYRIE". In this section each performer uses traditional percussion instruments. The graph (page -11-) shows approximately how and when each performer should enter and the duration of his/her playing. Also detailed is the type of rhythm each performer plays. A solo or highlighted performance expresses elementary forms of the particular rhythm, while development - except in the case of the synthesizer box - should express greater complexity in the context of the original rhythmic superstructure (e.g., cha-cha). Note lack of homogeneity between performers. This is deliberate, and should be emphasized by the use of different tempi.

At time point 2:30 Performer #6 lights up a sparkler and spins it around his/her head in elliptical formations. All other performers stop playing, no matter where they are, once the sparkler is lit. When the sparkler is about half burned out, Performer #6 should shout, "Why not!", in the language of the audience.



Rhythm Synthesizer Box
Tango Rhythm if possible
Amplify with loudness controls.

Congas and Maracas
Afro-Cuban beat - *


Steel Drum
Calypso beat - **

Jazz Drum Set, Temple Blocks,
Wood Blocks, Cowbell, and
Cymbal with loose chains - ***
Basic Jazz rhythm - begin with
High-hat Cymbals of the Drum Set.


Bongos plus mimicing Mrdangam/Tabla
Cha-cha - ****

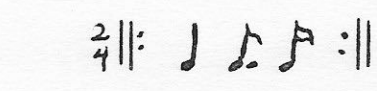
One Octave Chimes
Post-Webernesque/Neo-Expressionist
12-tone-like passages
Rubber end hammers - dampen each not

 = Louder
 = Softer

* $\frac{8}{4}$ ||:  ||:

** $\frac{4}{4}$ ||:  ||:

**** $\frac{4}{4}$ ||:  ||:

*** $\frac{2}{4}$ ||:  ||:

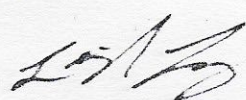
- 2 GLORIA The technician raises another sign, as before, reading: "GLORIA".
- 2:45 When the sparkler goes out, Performer #3 begins rubbing the branch with dead leaves on various surfaces.
- 2:55 When attention seems directed entirely to Performer #3, Performer #1 produces a box of marbles and drops a few marbles (two or three) on the ground, or on any surface, including his/her drum heads. Performer #6 then takes his/her own box of marbles. Both take handfuls of marbles and let them drop a few at a time until the handfuls are depleted. Finally they drop the entire remaining contents of their boxes (about a hundred marbles) on surfaces where they bounce, make a terrific noise, and roll about.
- 3:15 When the boxes are dropped, Performer #2 takes the playing cards, shuffles them, and deals out the complete deck on the conga drums, as if each conga drum were a card player. When Performer #2 finishes, he/she declares, "Repentance and confirmation!", in English.
- 3 CREDO
- 3:45 The technician raises a third sign: "CREDO". All performers go to a bubble gum machine (in an environment, these machines may be scattered about), buy a piece or two, and begin chewing. This is done until all players are able to blow rather large bubbles which pop noisily.
- 4:15 Performer #6 then begins a fast ostinato rhythm with random accents on the three brake drums.
- 4:25 After about ten seconds Performer #5 does the same, at half speed, on the hollow metal-alloy cylinders. Performer #2 enters soon after, establishing a rhythm of one-third speed on the glasses of water.
At time point 4:50 Performer #s 3 and 4 play some of their quiet junk.
At time point 5:05 Performer #1 plays any junk with them.
At time point 5:35 Performer #2 begins playing with the klik-klak blocks. All other performers end at their leisure until only Performer #2 can be heard.
- 6:00 Performer #4 interrupts Performer #2 with a ca. 5-second blast from the ship's aerosol horn.
- 4 SANCTUS
- 6:10 The technician raises a fourth sign: "SANCTUS". Performer #6 improvises with the dolls.
- 6:30 Twenty seconds later all six performer play quiet junk. A tacet is also possible for any performer. This should last for another twenty seconds, and is ended by or tied to the next event.
- 6:50 Each performer chooses one or two toy instruments and plays and even talks to them for 15-20 seconds.
- 7:10 Performer #1 ends this with a crescendo on the thunder sheet.
- 7:15 Performer #5 responds to this by playing with the slinky. If there is a stairway nearby, Performer #5 should try to get the slinky to descend the entire stairway. If no stairway is available, Performer #5 improvises for ten seconds.

- 7:30 Performer #3 strikes one of his gongs.
7:35 Performer #1 responds with the slapstick, Performer #4 responds to that with the string drum, and Performer #1 comes back with a pair of honks on the bicycle horn.
7:45 Performer #3 begins an improvised passage on the jugs or soda bottles, also playing the washboard and/or singing, as in the first movement. The other performers respond as they had in the first movement, demanding (in their preferred languages and/or vernaculars) that Performer #3 stop.

5 AGNUS DEI

- 8:15 The technician raises the fifth sign: "AGNUS DEI". Performers #s 1, 4, and 6 light their sparklers (Performer #4 may light it with the flare). As they burn and are moved around, Performer #6 situates the Jacob's Ladder prominently and turns it on just before the last sparkler goes out.
8:45 Fifteen seconds later Performers #s 2 and 5 situate their electric fans prominently and turn them on simultaneously (Performer #2 may cue Performer #5).
8:55 Performer #6 turns on the electric toothbrush and begins to brush his/her teeth (also drinking water if desired).
9:10 Ten to fifteen seconds later, Performer #5 turns on the electric razor and begins shaving. Performer #1 goes offstage (or his platform)
9:20 Performers #s 2 and 4 turn on their electric drills. They may drill anything from the floor to scrap wood to some of their junk.
9:30 Performer #1 returns onstage, pushing the ignited gasoline driven lawnmower.
9:45 Performer #3 turns on the pneumatic drill and drills into some resilient material in a corner of his/her area. If this is not possible, equally dynamic mechanical devices will suffice.
9:55 Once the pneumatic drill has gone on, Performers #s 2, 5, and 6 stop what they are doing and begin whirling their plastic whistling hoses about their heads.
10:10 At a point of particularly intense volume Performer #6 cues Performers #s 1, 3, and 4, and the technician to turn off all mechanical devices, leaving only the sound of the hoses. (The best method of this would be to throw a master switch or pull a master plug, leaving only the lawnmower to be turned off manually.)
10:30 Performers #s 2, 5, and 6 continue to whirl the hoses for twenty seconds.
10:50 Performer #3 then sets off the alarm clock, at which point the hoses are released and fly into the audience. The clock rings as the performers leave the stage or their platforms, and continues to ring until:
1 - A technician turns it off, well after the performers have left the stage, or
2 - It has wound down.
The performers do not return for bows.

(11:00)



Amsterdam - Avignon
Dallas - Phoenix
- New York -

1974