

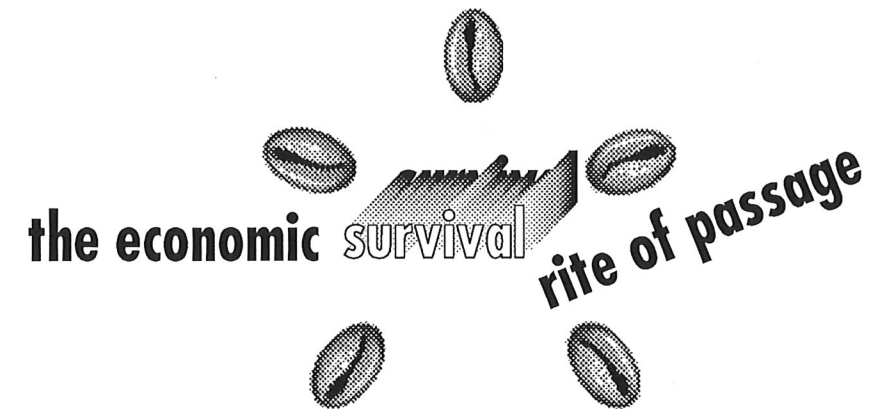


**the
economic
survival
rite of
passage**

*an integrated
media performance*

by andruid kerne

music



an integrated media performance

by andruid kerne

music

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Dedicated to Ann Hansen

Cover photo by Ben Ledbetter April 5, 1993 (left to right):
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snare

kick

tr

p

f

crowd samples

module in 6

snare

kick

crowd samples

module in 5

snare

kick

The bass player plays a consistent bass line, from the original and not subjected to chance, maintaining the march feel, and keeping time, to conduct the ensemble.

Musicians play each module at least 3 and not more than 7 times, then move to another module.

violin

module in 3

module in 5

module in 8

chance procedures
on elgar
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pomp and circumstance

by elgar

bass line

1 *f*

Musical staff 1: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of notes starting with a repeat sign. A dynamic marking *f* is present, and a hairpin crescendo begins under the staff.

9

Musical staff 2: Continuation of the bass line from staff 1.

17

Musical staff 3: Continuation of the bass line from staff 1.

25

Musical staff 4: Continuation of the bass line from staff 1.

33

Musical staff 5: Continuation of the bass line from staff 1, ending with a repeat sign.

h a a a a u h

haa aa uh musicians form scheme

simple statement (1)

vocalists enter one at a time, after each cycle

intermediate statement (2)

interlude 2 violins no improv

continue until last spoken line is complete

root voices, cello, violin 1

16 bars

root add bass

8 bars

root add understated drums

continue until dancers exit
and the student returns to the vision pit

holding pattern 2nd violin enters after 10 bars

continue until danceActors exit,
signaling end of children's games

complete statement (3) drummer plays signal for all transitions

holding pattern

root

holding pattern

bass and drums duet

vocalist 1 solo (other vocalists comp)

cello solo

vocalist 2 solo (other vocalists comp)

violin solo

vocalist 3 solo (other vocalists comp)

root

holding pattern

lull

haa aa uh
(root) vocals

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haa aa uh hhh haa aa uh hh haa aa uh hhh ha aa aaa

haa aa uh haa aa uh haa aa uh aa aa aa

huh duh huh

haa aa uh hhh haa aa uh oh haa aa uh hhh haa aa uh haa aa ah uh

haa aa uh haa aa uh haa aa uh aa aa aa

haa aa oh haa aa oh

haa aa uh (2)

intermediate statement (root)

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bass

enter after 8 bars

cello

violin 1
cross melody

This system contains three staves. The top staff is for the bass, starting with a double bar line and a repeat sign, followed by a whole note G2, a quarter rest, and a triplet of eighth notes (F2, G2, A2) with a fermata over the last note. The second staff is for the cello, starting with a double bar line and a repeat sign, followed by a whole note G2, a quarter rest, and a triplet of eighth notes (F2, G2, A2) with a fermata over the last note. The third staff is for violin 1, starting with a double bar line and a repeat sign, followed by a whole note G2, a quarter rest, and a triplet of eighth notes (F2, G2, A2) with a fermata over the last note. The number '1' is written below the first staff.

bass

cross melody

This system contains two staves. The top staff is for the bass, starting with a double bar line and a repeat sign, followed by a whole note G2, a quarter rest, and a triplet of eighth notes (F2, G2, A2) with a fermata over the last note. The bottom staff is for the cross melody, starting with a double bar line and a repeat sign, followed by a whole note G2, a quarter rest, and a triplet of eighth notes (F2, G2, A2) with a fermata over the last note. The number '5' is written below the first staff.

haa aa uh (2) intermediate statement

interlude

violin 1
dream

violin 2
dream+++

The musical score consists of two staves, violin 1 and violin 2, both in treble clef and common time (C). The music is characterized by complex rhythmic patterns, including frequent triplets and sixteenth-note runs. The violin 1 part starts with a triplet of eighth notes, followed by a series of sixteenth-note patterns with various rests. The violin 2 part follows a similar but more intricate pattern, featuring triplets of eighth notes and sixteenth-note runs. The piece concludes with a double bar line.

haa aa uh holding pattern

bass

cello (tag)

violin 1
3 x 8 fill

violin 2
3x8 ghost

drums

(complete statement only; drummer plays understated time in intermediate statement)

3 x 8 ghost

The musical score is written in 3/4 time and consists of six staves. The bass staff begins with a triplet of eighth notes. The cello staff features a melodic line with several triplet markings. Violin 1 plays a rhythmic pattern of eighth notes, while Violin 2 plays a similar pattern but with a 'ghost' or lighter touch. The drums staff shows a complex rhythmic pattern with many triplet markings. The 3 x 8 ghost part at the bottom is a single staff with a rhythmic pattern of eighth notes and a '5' written below the first measure.

haa aa uh complete statement (root)

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The musical score is written for five instruments: drum kit, bass, cello, violin 1, and violin 2. The key signature is one flat (Bb) and the time signature is common time (C). The score is divided into five staves. The drum kit part features a complex rhythmic pattern with triplets and a steady eighth-note groove. The bass line provides a melodic and harmonic foundation with triplets and eighth notes. The cello part has a melodic line with triplets and eighth notes. Violin 1 plays a cross melody with triplets and eighth notes. Violin 2 plays a rhythmic accompaniment with triplets and eighth notes. The score includes various musical notations such as triplets, eighth notes, and rests.

drum kit
on-going groove feel
push the time

bass

cello

violin 1
cross melody

violin 2
dream++ +

complete statement (root)

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violin 1
cross melody

Musical staff 1: Treble clef, starting at measure 5. Contains eighth and sixteenth notes with triplets and slurs.

Musical staff 2: Treble clef, starting at measure 9. Contains eighth and sixteenth notes with triplets and slurs.

Musical staff 3: Treble clef, starting at measure 13. Contains eighth and sixteenth notes with triplets and slurs, ending with a double bar line.

**statement
of breath**

S
t
a
t
e
m
e
n
t
o
f
a
t
h

Repeatedly choose any figure. Leave space.

violin

sustain very long

cello

sustain very long

sustain very long with vibrato

sustain very long with vibrato

Malleted cymbal rolls flutter like birds in a Chinese painting.

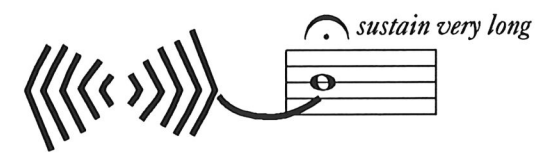
cymbals

sustain very long



rain stick

sustain very long



i.p. morggan

presentation

jp morgan presentation form scheme

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Each player must always keep track of the length of her/his own cycle. Variations occur within that framework.

Mostly, the drummer plays her/his groove figure, making variations.

The vocalists chant their modules, varying them, reassembling them, freely moving from one to the next.

Vocalists alter structures while drummer plays the "phone rings" reorientation passage. They can restart their cycles when they hear that signal.

drummer rings phone	
------------------------------------	---

Vocalists Structure Alterations

dynamics changes	tempo changes
7/4 voice: see through the eyes f <- pp -> ff ff	jump to double time slow -> fast (2 cycles)
9/4 voice: must be project-oriented pp f<-mp	fast ->slow twice in a cycle medium tempo
voice: off-beat phrasing p -> ff (6 beats)	fast -> slow (8 beats)

j.p. morgan presentation

The performers with phrases of timed length must keep track of their own cycle (which is different from everyone else's).

swing between 3 & 4 feel

voice 1
7/4
see thru the eyes see thru the eyes see thru the eyes of an analysts see see a wide see a wide see a wide

voice 2
9/4
bank is looking for some one with an analytical analytical skills the classification skills

voice 3
global makets management services audit assignments glob al tech nology op er ations audit

typewriter whip crack phone
11/4

rep from jp: (in free time, signalling the end of the piece. The other performers should decresendo and finish with the 2nd of these sentences.)
At J.P. Morgan, constant on-going training never ends. Diverse opportunities for personal growth. Analysts use a statistical behavioral model to determine your behavioral classification. Using this information, work with peers, managers and subordinates to form better relationships.

voice 1 $\frac{7}{4}$

range of func tion al ar e as see see howthese un its see howthese un its func tion to ge ther your strengths

voice 2 $\frac{9}{4}$

are e ssen tial strong decis ion mak ing a bil i ties communi must be proj ect or i ent

voice 3

assignments mastersin a count ing ad dress stra teg ic management issues corpor ate finance

typewriter whip crack phone $\frac{11}{4}$

voice 1 $\frac{7}{4}$

the and strengths of the firm have been i dent if ied

voice 2 $\frac{9}{4}$

ed must want to be a team play er

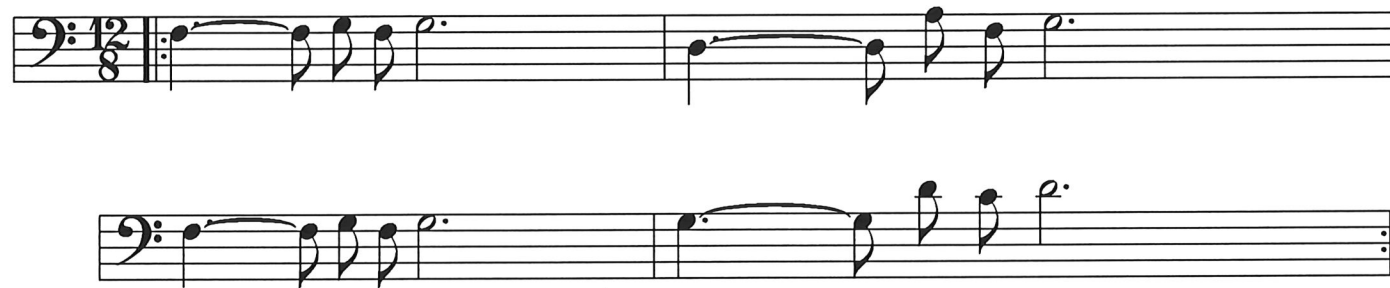
bima

oshun

traditional afro-cuban
w bass line
by andruid kerne

bima oshun

bass line



**paths that
have a heart**

paths that have a heart musicians form scheme

8 bars just drums (minimal with bell pattern) and vocalists singing "have a heart" module
 8 bars bass and cello enter, vocals exit

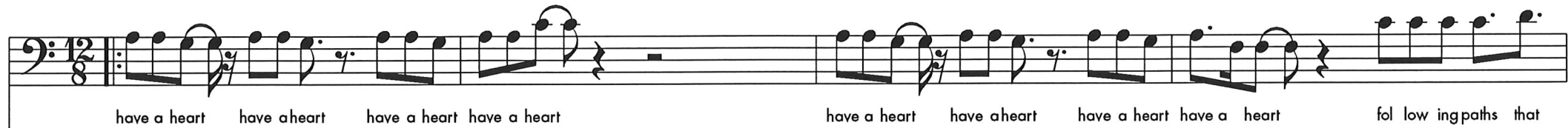
For the rest of the piece (around seven minutes, with the end marked by the dancers), each musician can freely move from one of their modules to the next. The vocalists may move as a unit, and improvise harmonies. The vocalists may also move separately to different vocal modules. These are the modules associated with each musician:

vocals	cello	bass	violin 1	violin 2
have a heart make it new you will find (a call & response duet) do not stray	climb & resolve nother 3x4	bass groove Mike's climb & resolve derivative	funky 3x8 shift dream 3x4 chocolate #3	dream 3x4++ chocolate #3 chocolate #7
drums a West African figure based on the 12/8 Ewe bell pattern and the main beat pulse.				

Options for improvisation on each module include, but are not limited to: all legato, all staccato, 1/2 time, sustain 1 note in the midst of a phrase for a whole cycle then return to the midst of the structure, . . .

paths that have a heart

vocal modules



have a heart have a heart have a heart have a heart have a heart have a heart have a heart have a heart fol low ingpaths that



make it new make it new make it new cast a spell you will fi ind what youneed in yourself



have a heart have a heart have a heart have a heart i'm fol lowingpaths that have a heart have a heart have a heart have a heart



stirtheaul dron draw fronthewell you will find the trust that youneed inyour self

paths that have a heart

more vocal modules

The musical score is written in 12/8 time and consists of three systems. The first system features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The vocal line begins with the lyrics "you will find" and "i cannot give them to you". The second system continues the piano accompaniment and the vocal line with lyrics "you will find visions", "you will find them", "you will find vis ons", and "you will find". The third system shows the piano accompaniment concluding with a final melodic phrase, while the vocal line concludes with the lyrics "do not stray from paths that have a heart do not stray from paths that have a heart".

1 you will find i cannot give them to you

1 you will find visions you will find them you will find vis ons you will find

1 do not stray from paths that have a heart do not stray from paths that have a heart

paths that have a heart instrumental modules

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bass



Musical notation for the bass part, featuring a complex rhythmic pattern in 12/8 time. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

cello - climb & resolve



Musical notation for the cello part, featuring a melodic line with dynamic markings and a repeat sign at the end.

cello - nother 3x4



Musical notation for the cello part, featuring a melodic line with dynamic markings and a repeat sign at the end.

violin - funky 3x8 shift



Musical notation for the violin part, featuring a complex rhythmic pattern in 12/8 time with dynamic markings.

violin dream 3x4



Musical notation for the violin part, featuring a melodic line with dynamic markings and a repeat sign at the end.

violin - dream 3x4++



Musical notation for the violin part, featuring a melodic line with dynamic markings and a repeat sign at the end.

chocolate #3



Musical notation for the chocolate part, featuring a melodic line with dynamic markings and a repeat sign at the end.

chocolate #7



Musical notation for the chocolate part, featuring a melodic line with dynamic markings and a repeat sign at the end.

paths that have a heart instrumental modules

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bass



Musical notation for the bass part, written in bass clef. It features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and rests. A measure rest of 5 is indicated at the beginning of the staff.

5

funky 3x8 shift



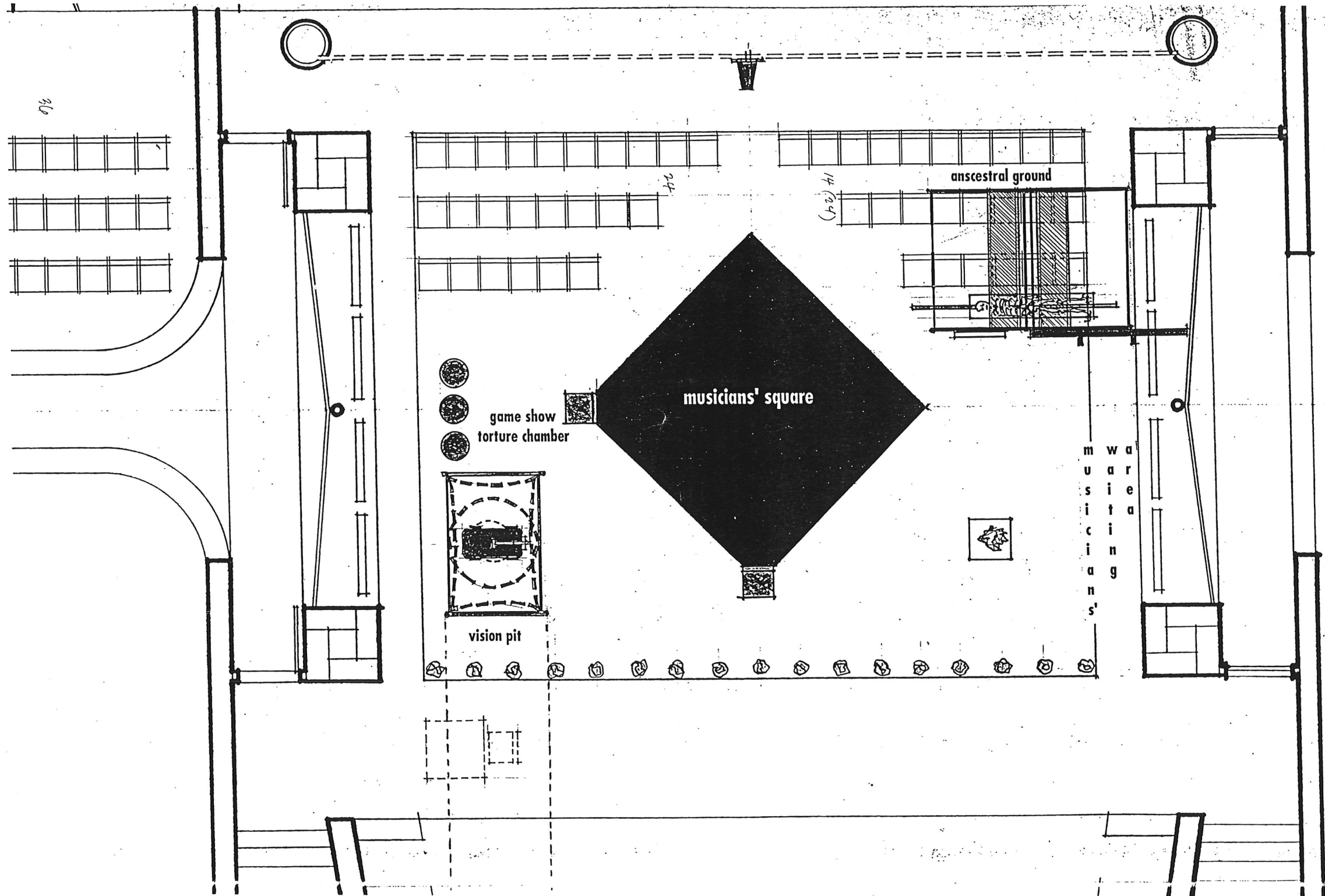
Musical notation for the 'funky 3x8 shift' part, written in treble clef. It consists of a continuous eighth-note pattern with various rhythmic accents and rests.

dreaan 3x4++



Musical notation for the 'dreaan 3x4++' part, written in treble clef. It features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and rests.

environment



30

24

14

(12)

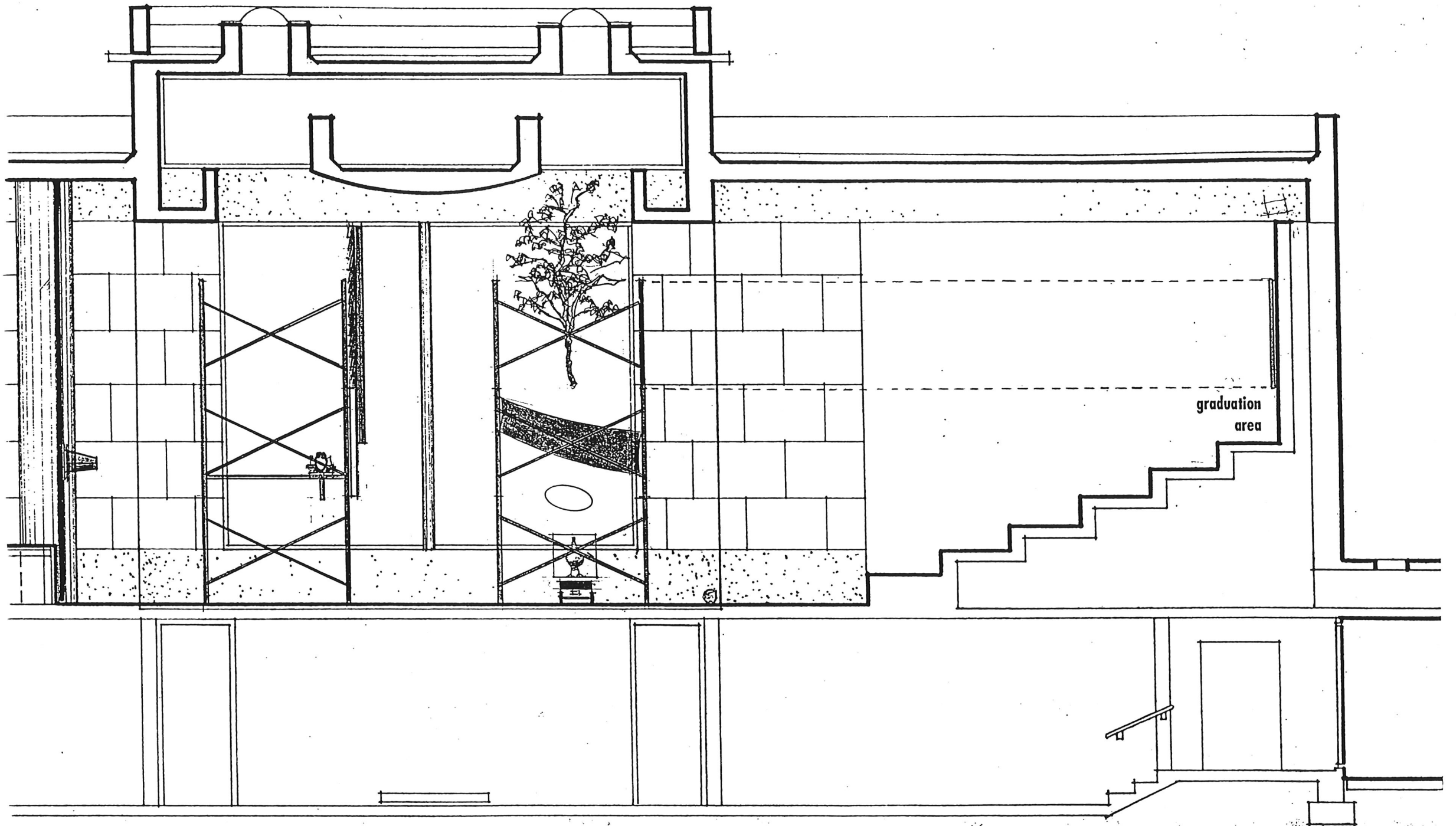
ancestral ground

musicians' square

game show
torture chamber

vision pit

w
a
r
e
a
m
u
s
i
c
i
a
n
s'



graduation
area