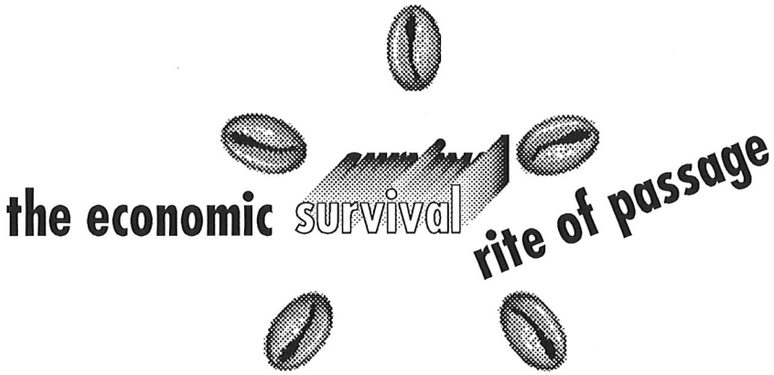
the economic survival rite of passage

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):
Alissa Pines, Jacob Rosen, Royal Hartigan, David Yih, Leslie Katz, Andreas Gursching, Michael Veal, Anu Mohan, Amy Andrus, Monica Louwerens, Justin Whittingham, Elissa Daly

Layout and design by Andruid Kerne and Melissa Lang.

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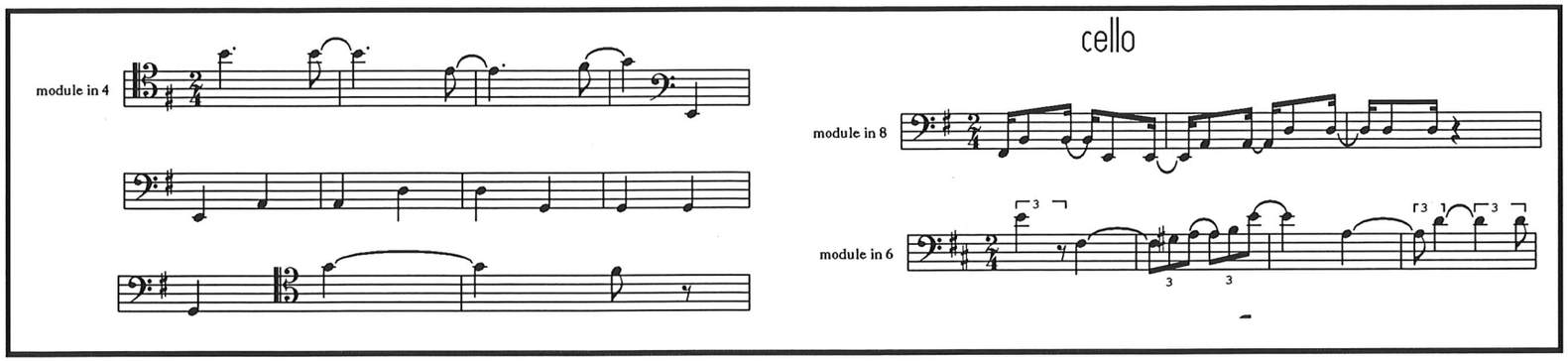
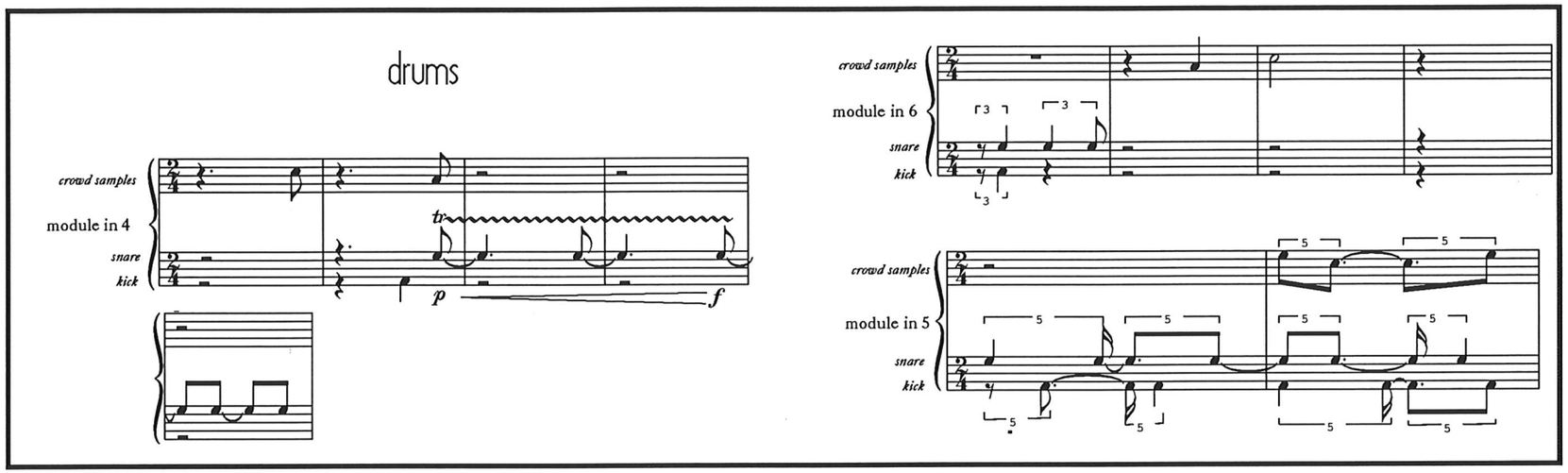
environmental design

pompous circumstance

pompous circumstance

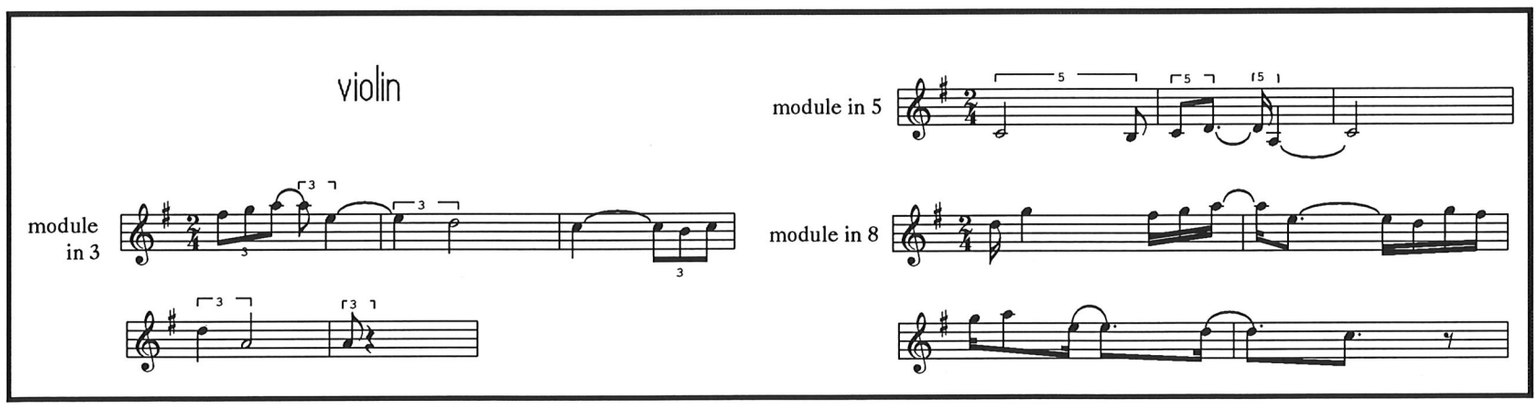
composer's score





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.



chance procdures
on elgar

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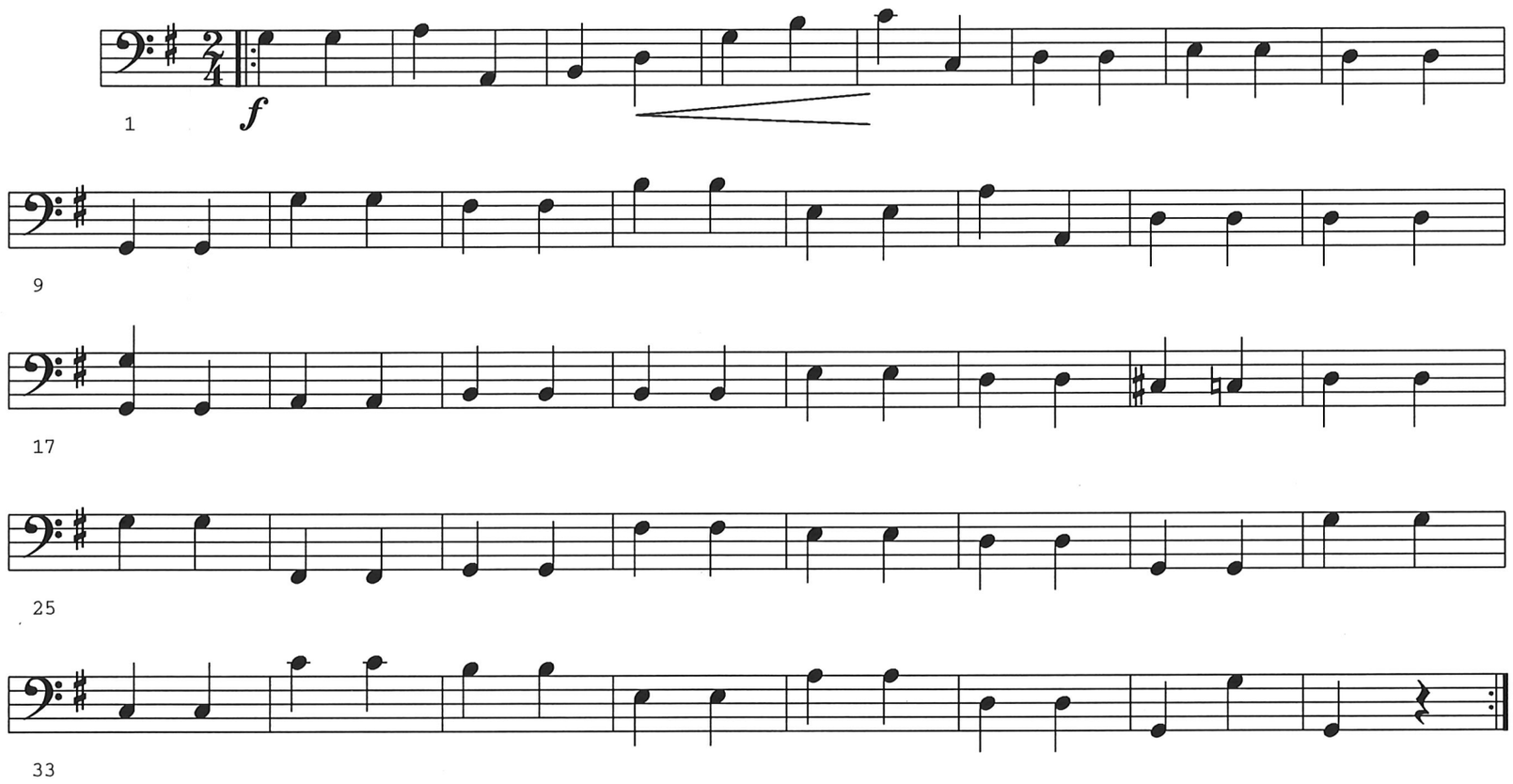
pomp and circumstance

bass line

by elgar



haa aa uh

by andruid kerne

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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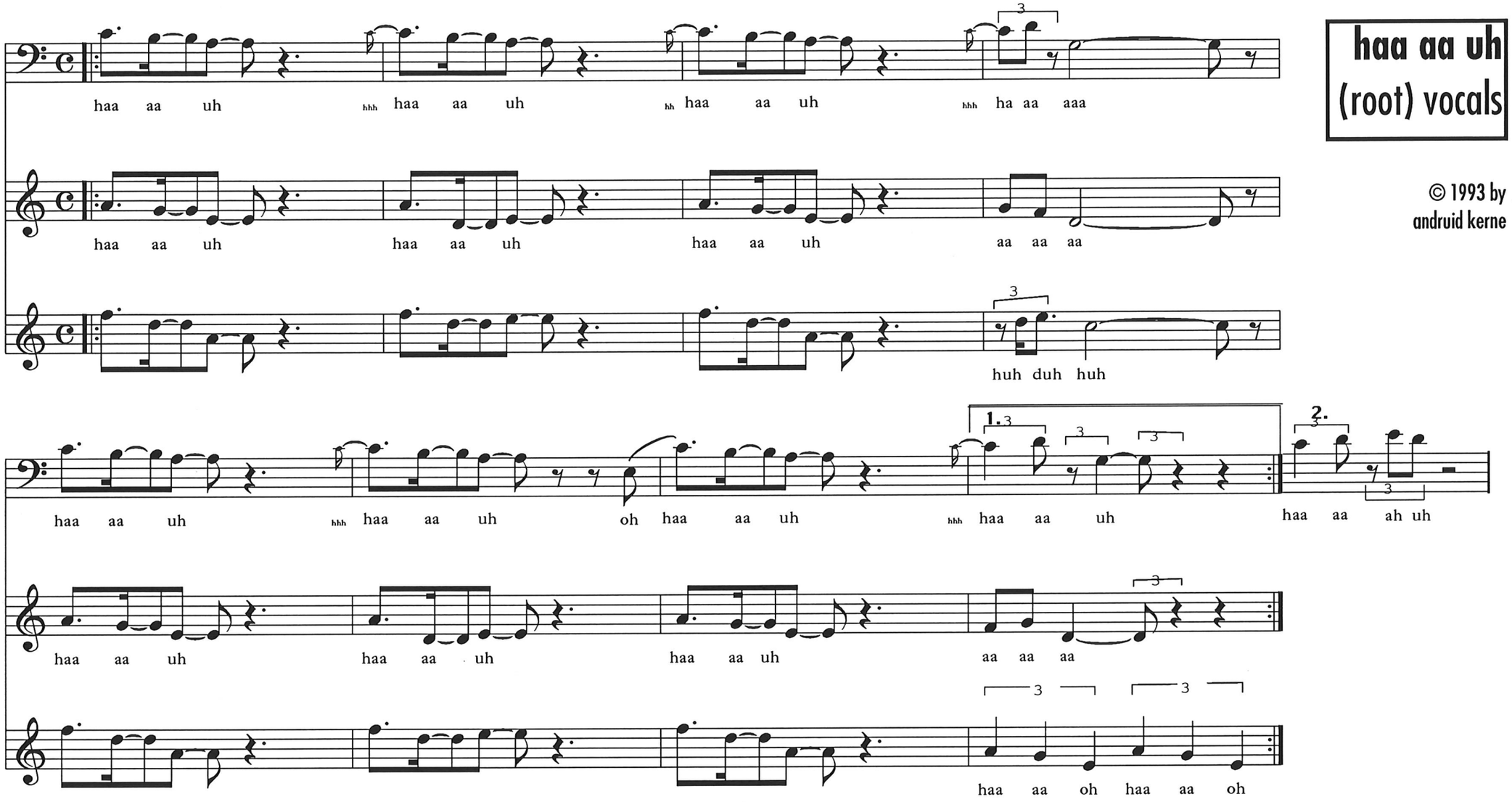

haa aa uh (2)

intermediate statement (root)

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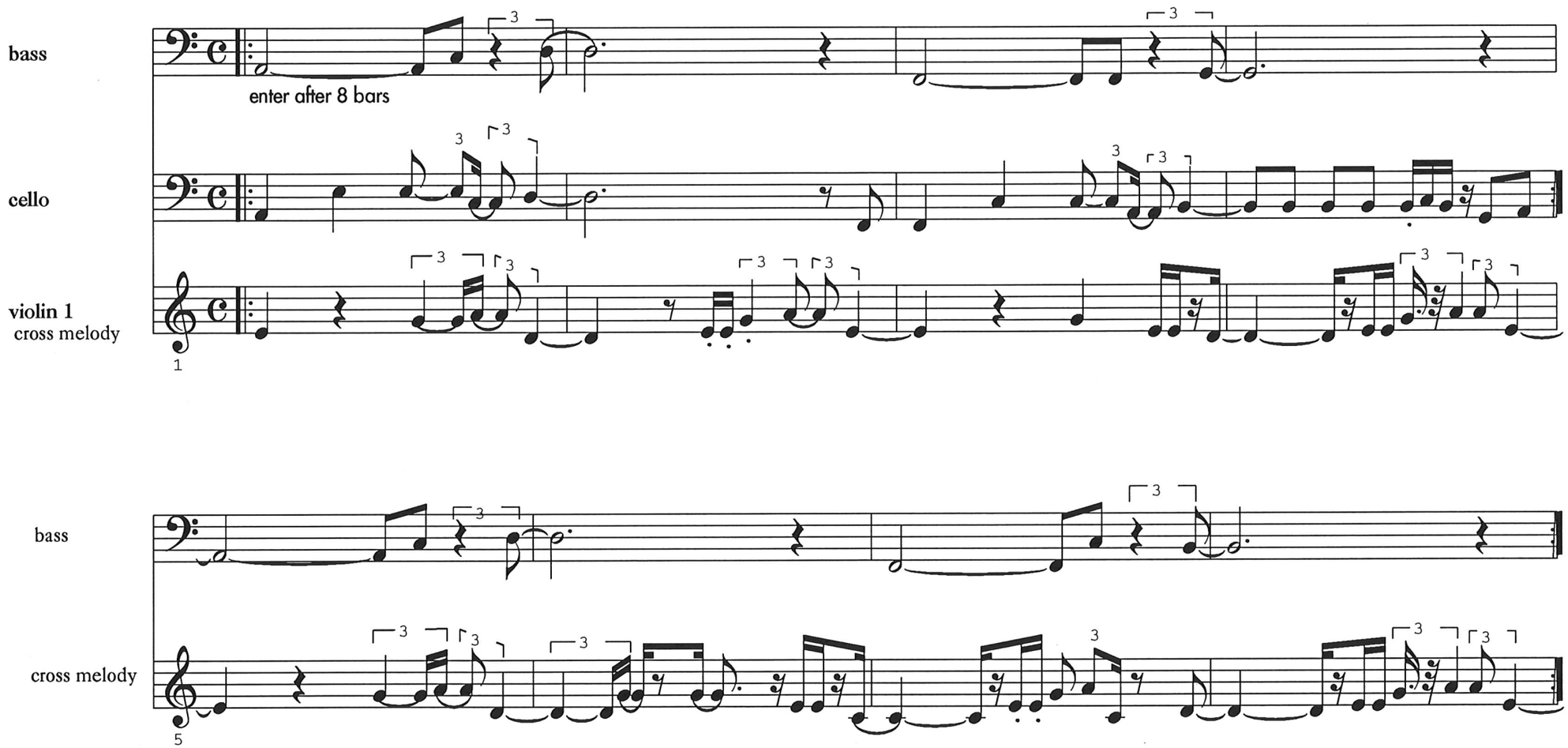

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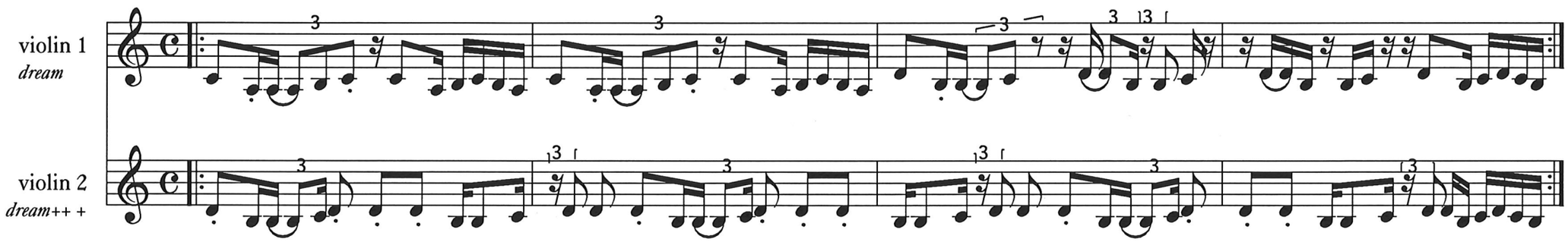
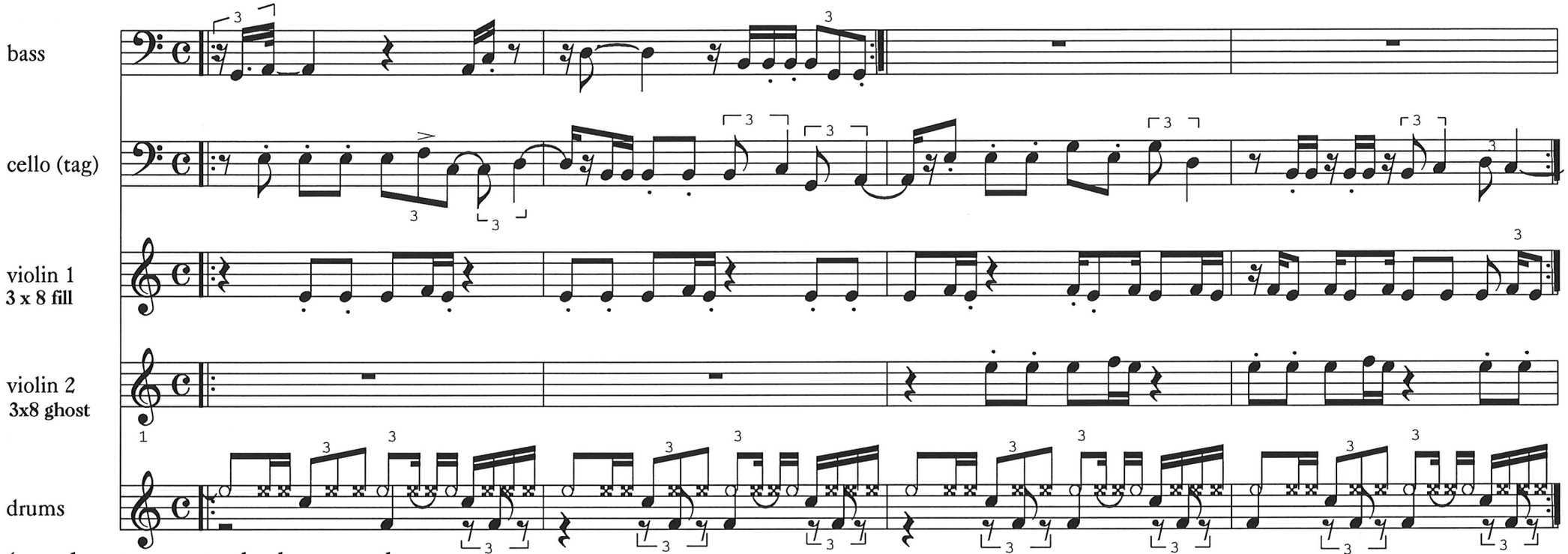
haa aa uh (2) intermediate statement

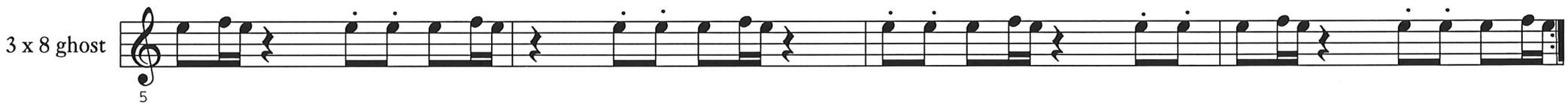
interlude



haa aa uh holding pattern



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



haa aa uh complete statement (root)

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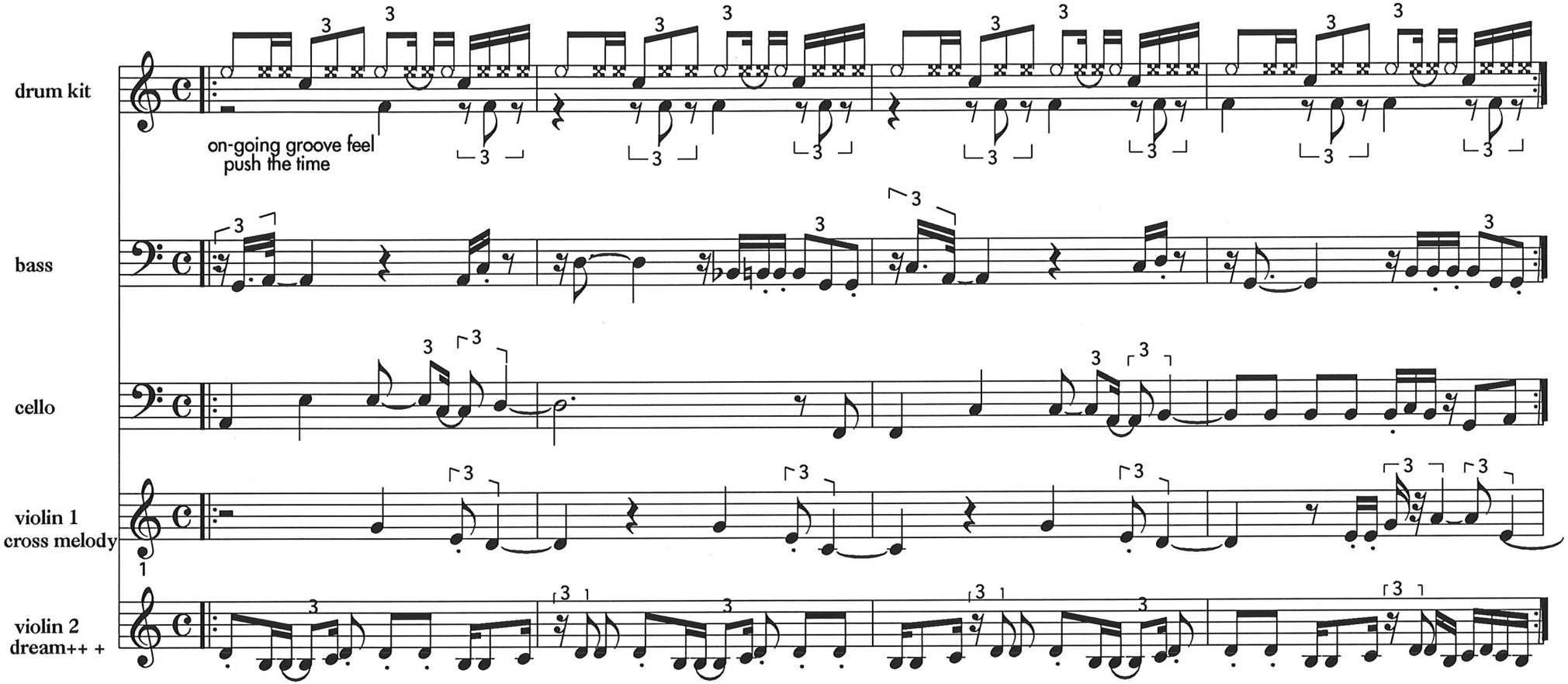

complete statement (root)

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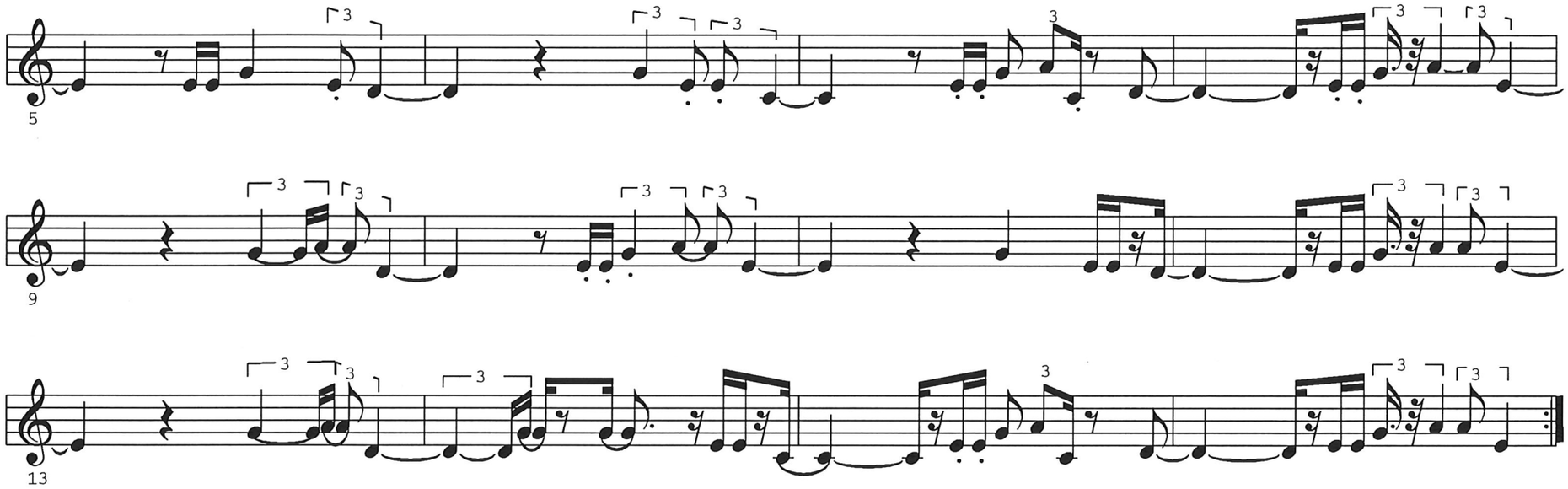
violin 1
cross melody



statement of breath

statement of breath

Repeatedly choose any figure. Leave space.

violin

sustain very long

sustain very long with vibrato

cello

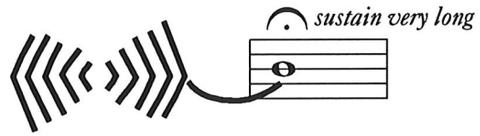
sustain very long

sustain very long with vibrato

Malleted cymbal rolls flutter like birds in a Chinese painting.

cymbals

sustain very long



rain stick

sustain very long

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i.p. morgan presentation

jp morgan presentation form scheme

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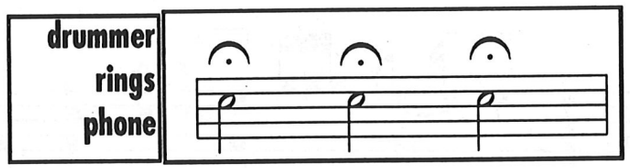
Each player must always keep track of the length of her/his own cycle. Variations occur within that framework.
Mostly, the drummer plays her/his groove figure, making variations.
The vocalists chant their modules, varying them, reassembling them, freely moving from one to the next.
Vocalists alter structures while drummer plays the "phone rings" reorientation passage. They can restart their cycles when they hear that signal.



Vocalists Structure Alterations

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

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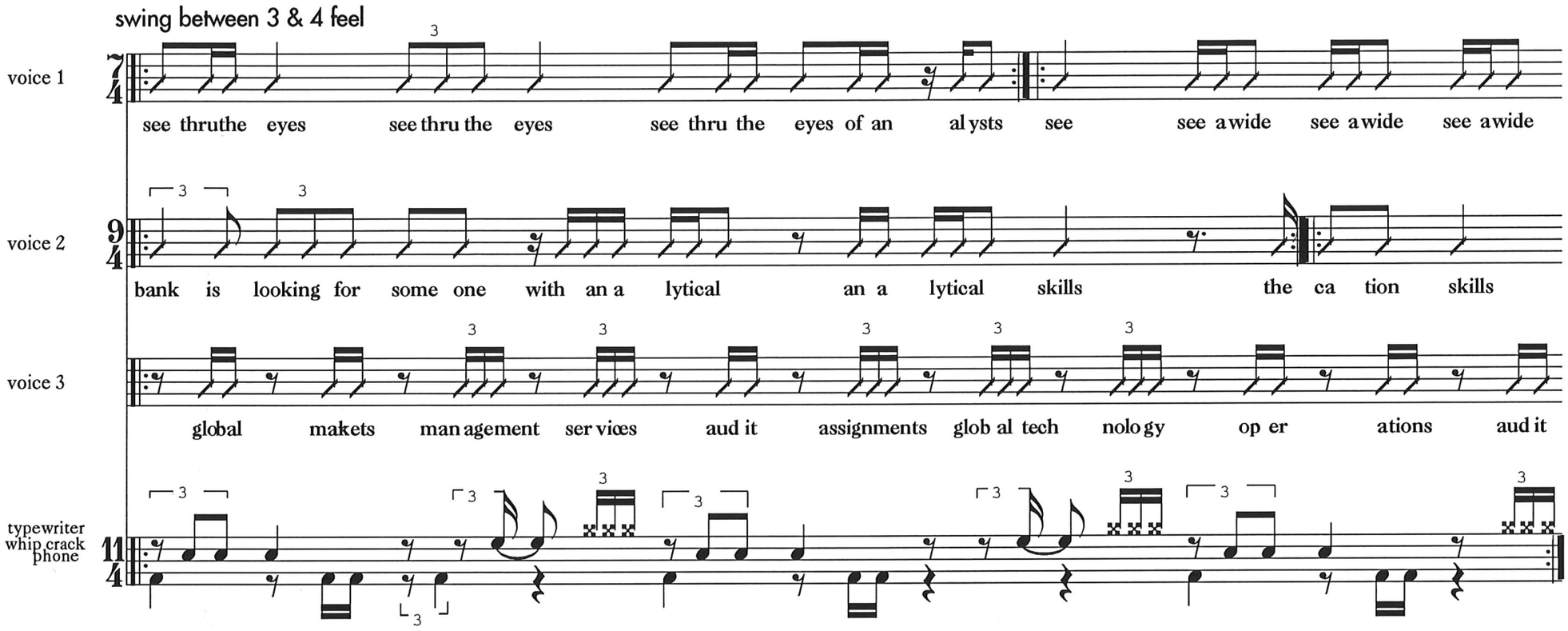
j.p. morgan presentation

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



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.

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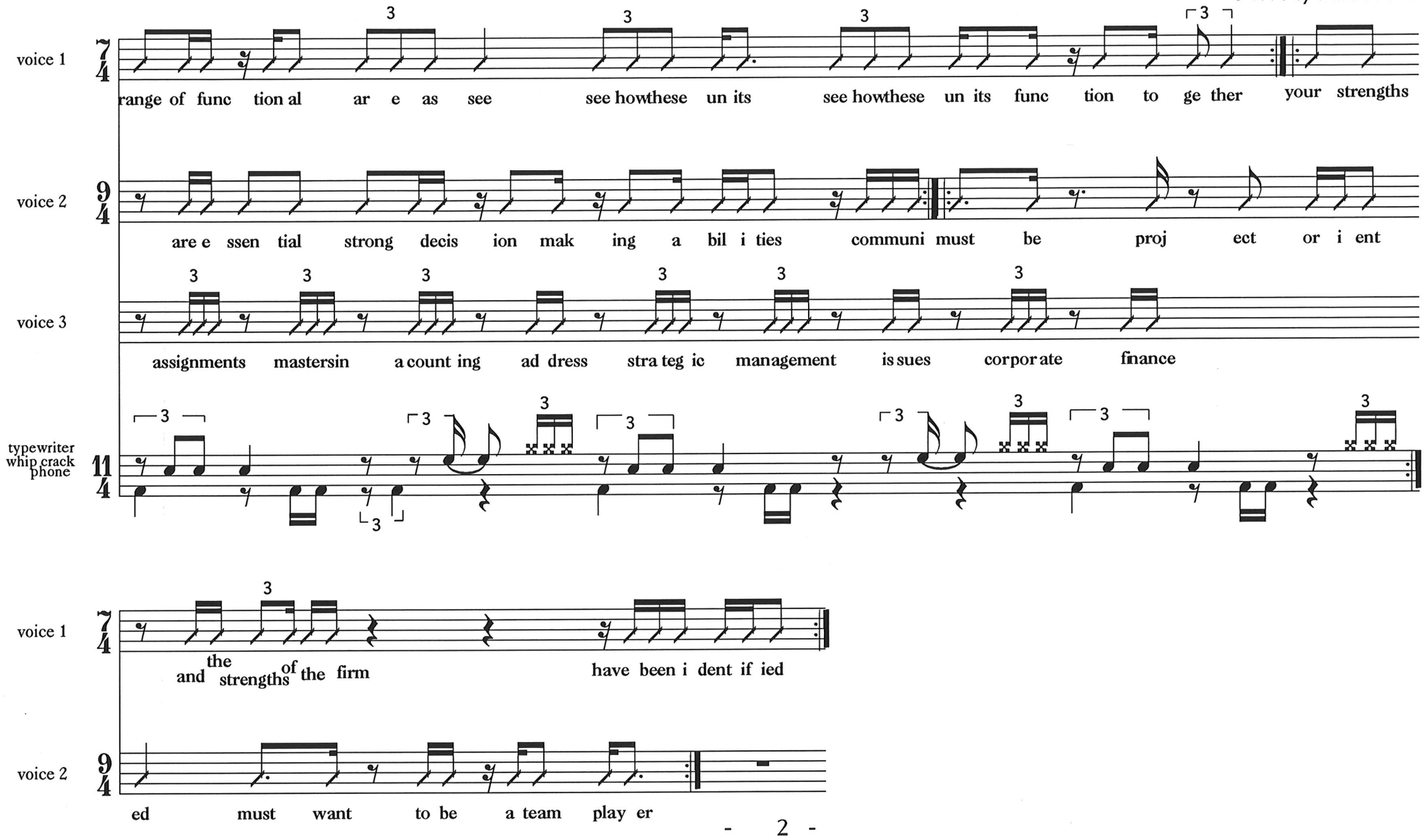
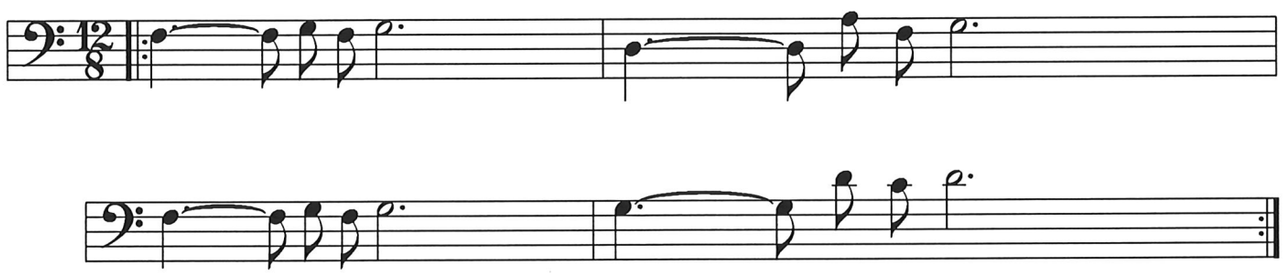


bima oshun

traditional afro-cuban
w bass line
by andruid kerne

bima oshun

bass line



paths that have a heart

by andruid kerne

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,. . .

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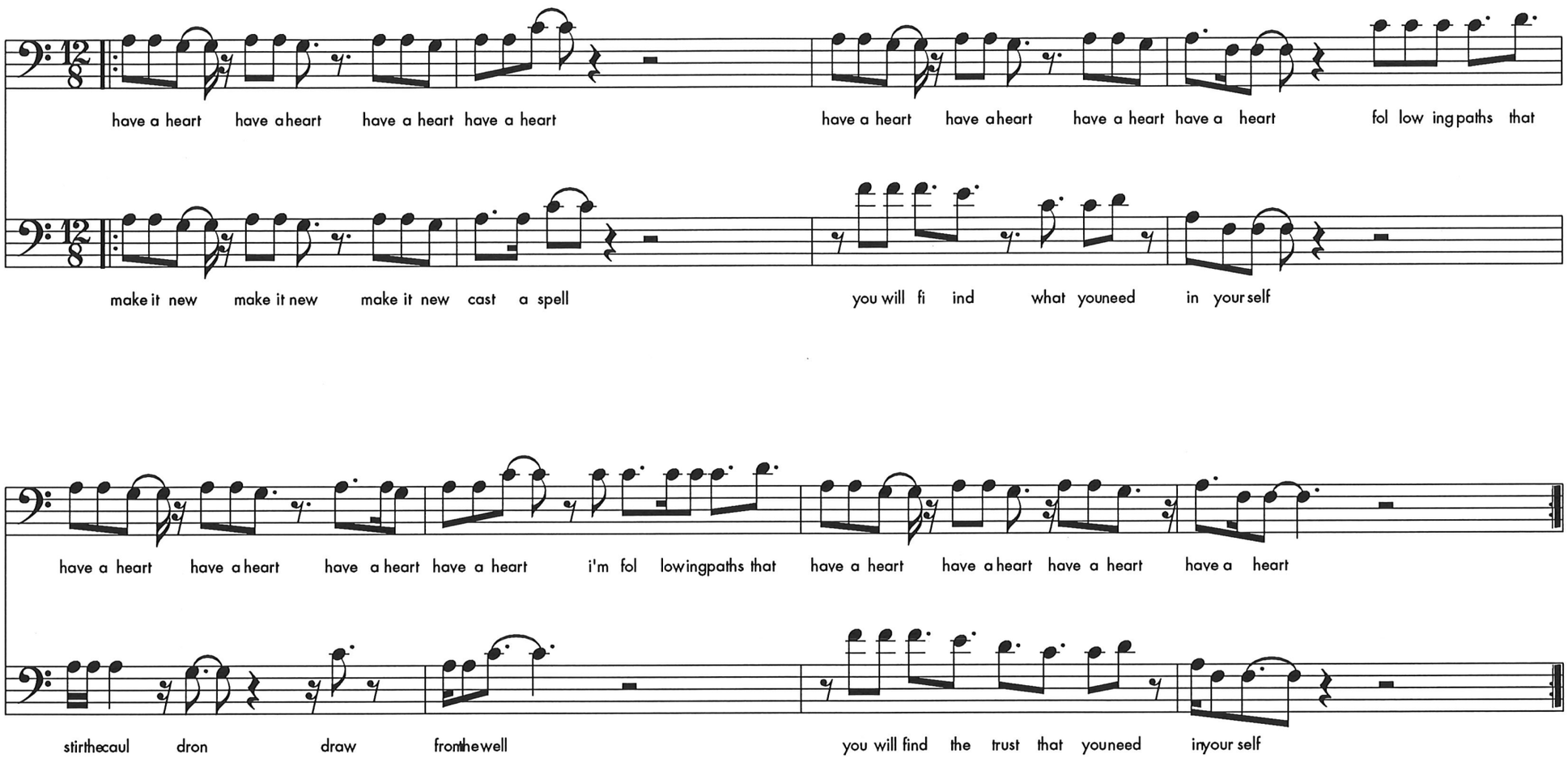
paths that have a heart
vocal modules



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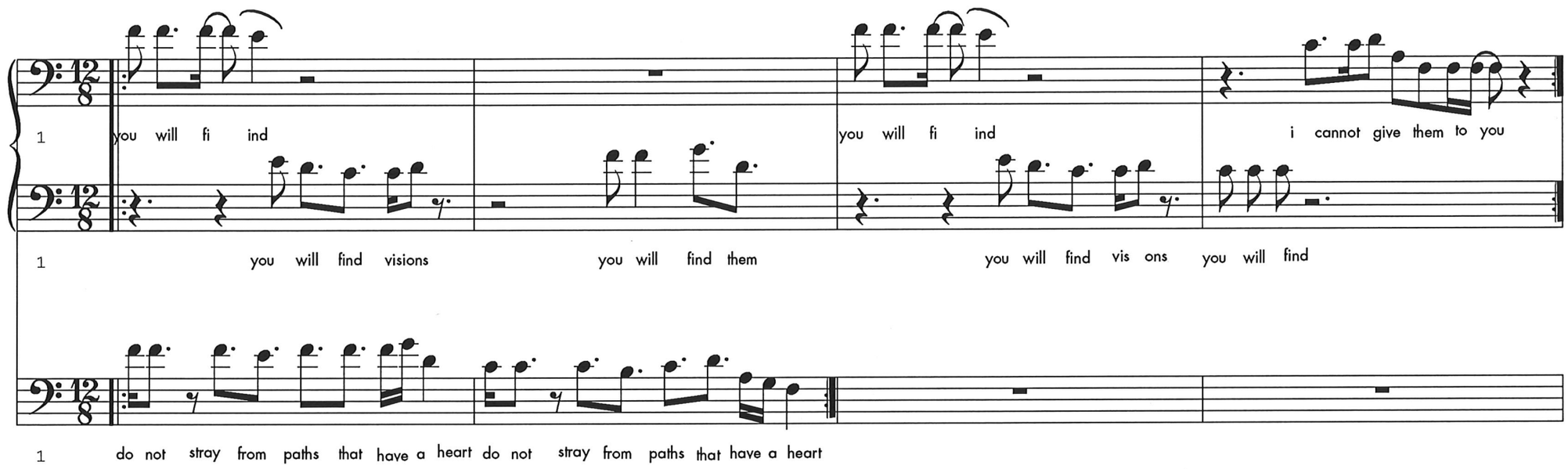
paths that have a heart

more vocal modules



paths that have a heart instrumental modules

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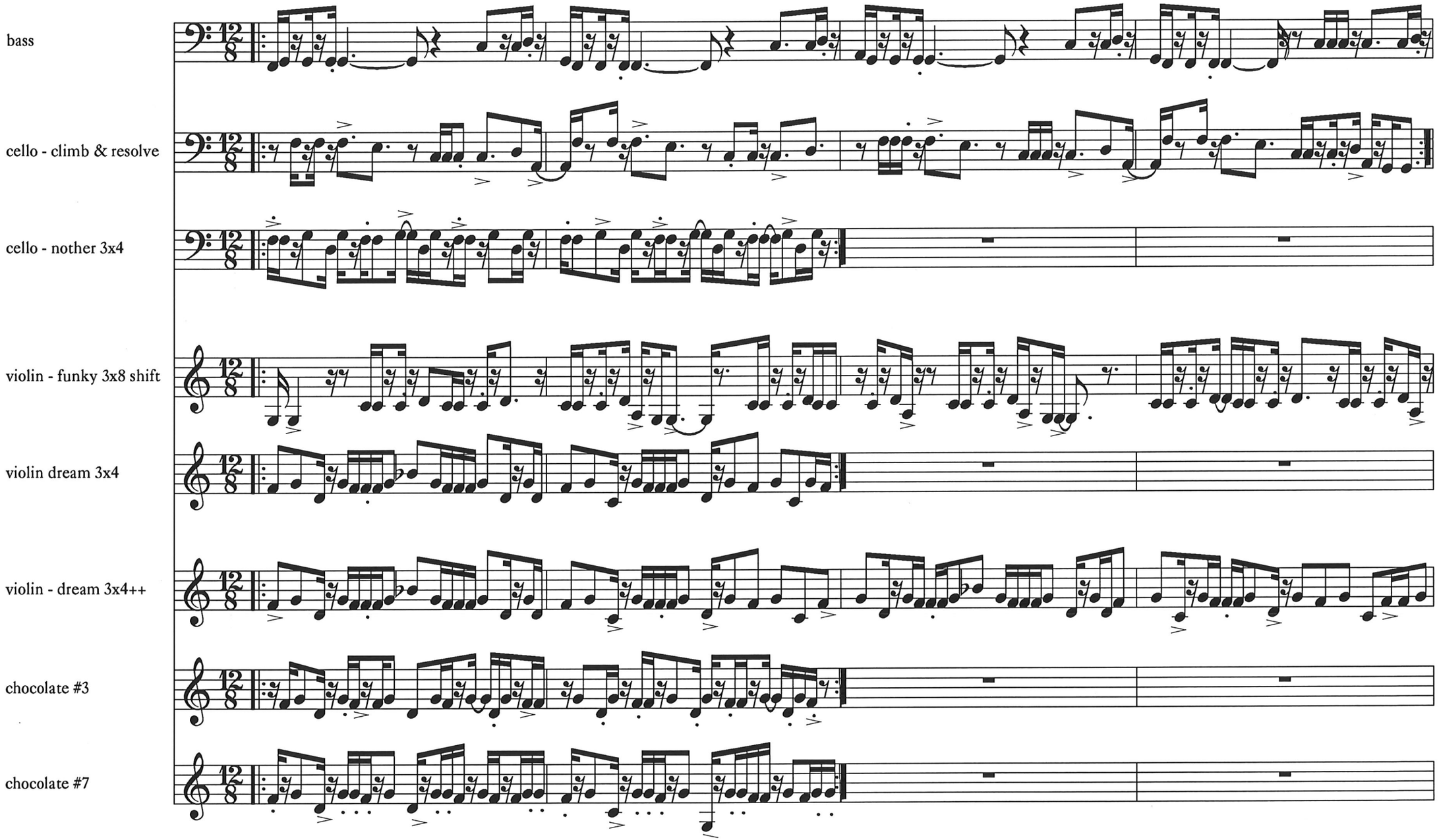

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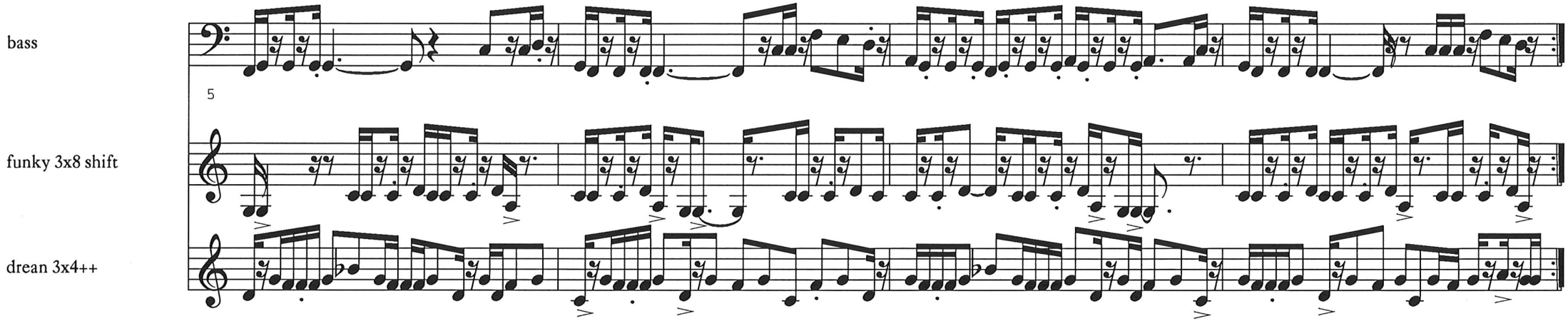
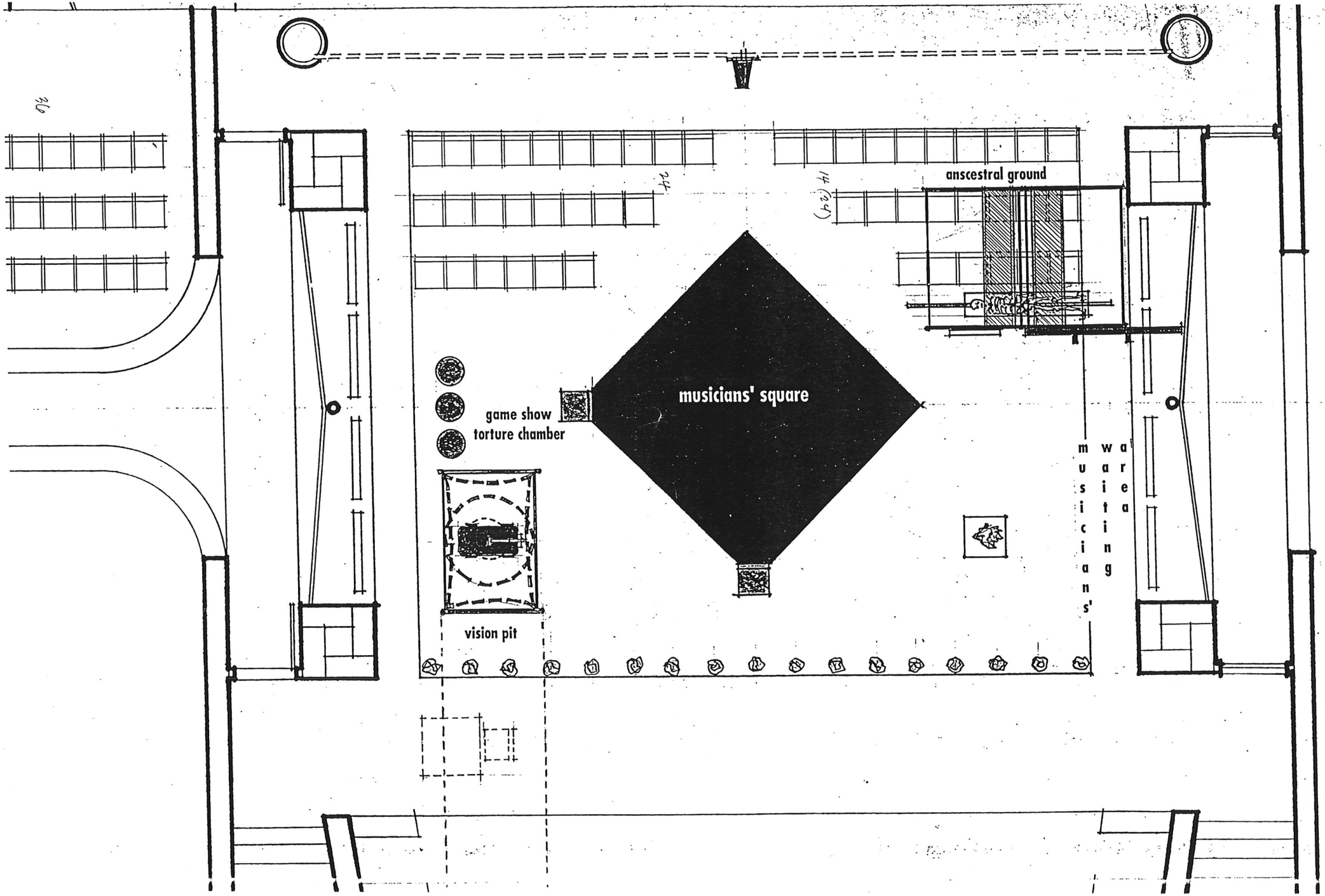
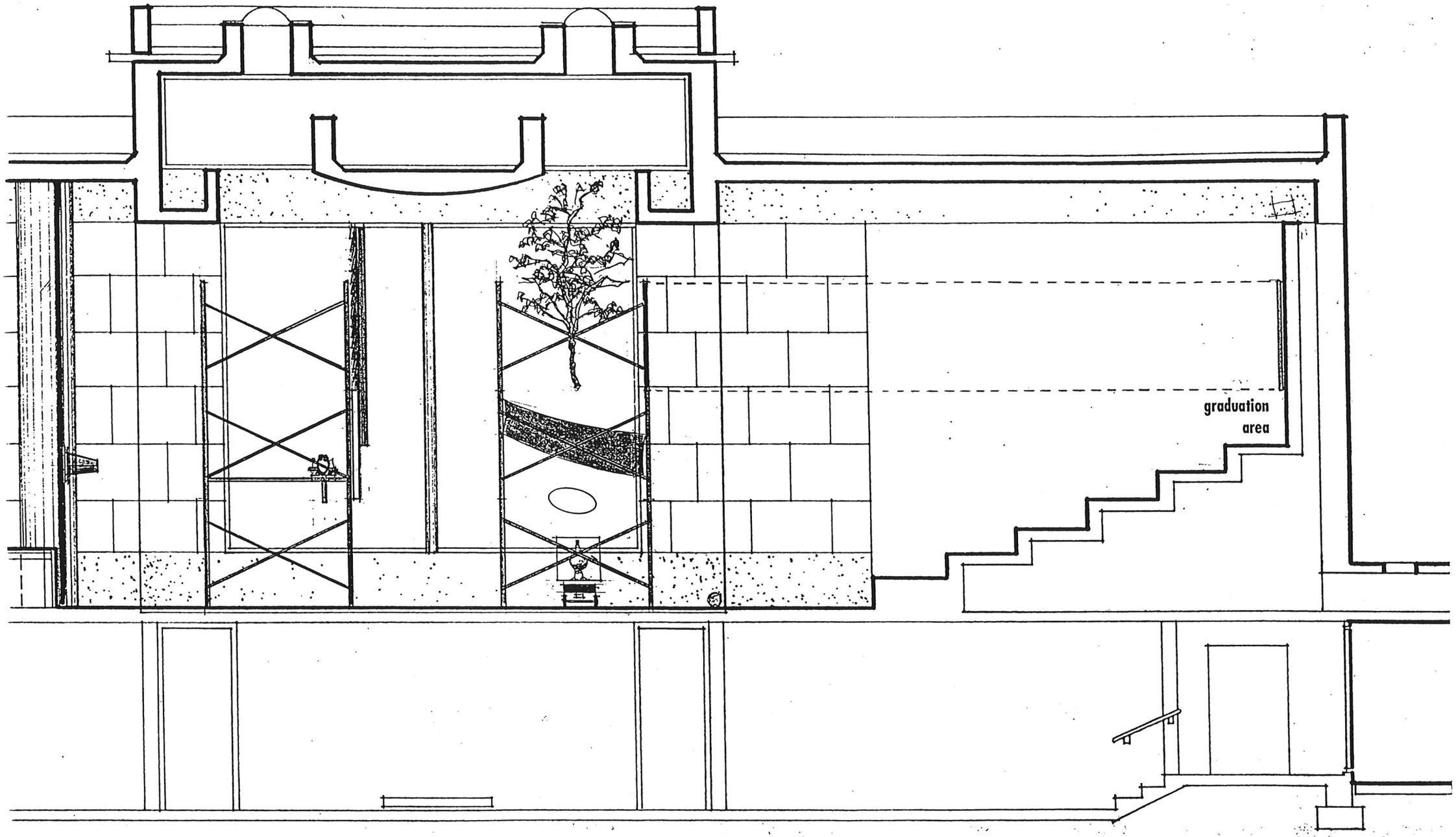


environment


anscestral ground
musicians' square
game show
torture chamber
vision pit
musicians' waiting area


graduation
area