for Al Otte
and
the Percussion Group Cincinnati

Arun Chandra

Crocker

on a text by Chris Mann

for three percussionists and tape

January 17, 1997
Urbana, Illinois

Performance Notes

In the score and parts, numbers in boxes are Cue points for the CD.

The tape begins (Cue 1) with the poet reading his text, about 66 seconds.

The percussionists begin playing at Cue 2, *immediately* after the text ends. The computer sounds on the tape begin about three seconds after the text ends.

The durations of silences in the performers' parts should be strictly observed.

If possible, the stage setup should be (from audience left to right): percussion 1, left speaker, percussion 2, right speaker, percussion 3. The speakers and percussionists should have ample space between them, and should not appear crowded together on the stage.

The playback should be equal to or slightly above the dynamics of the percussionists.

The tape has the last word!

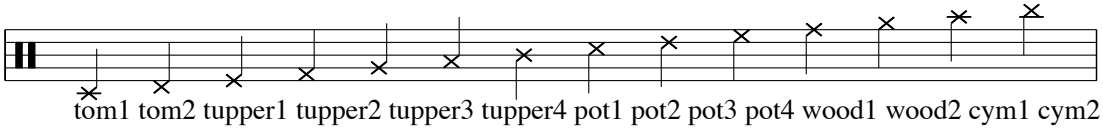
Instrumentation

The instrumentation should be a mix of kitchen appliances and standard percussion equipment. Each percussionist should have a similar, but not necessarily identical, setup.

As an example, a percussionist might choose (from highest to lowest in pitch), the following instruments:

2 cymbals
2 wood boxes (small)
4 steel kitchen pots (small to medium in size)
4 tupperware containers (plastic kitchen containers)
2 low toms

The score would then be interpreted in the following manner (from lowest to highest in pitch):



Sticks

The sticks are to be chosen from wooden drum sticks, heavy knitting needles, and tight yarn mallets. The choice of *when* to use *which* sticks is up to each performer.

Score and Tape Timings

It may be helpful to have the cue locations, the approximate start times, and durations, for the sections in the score, and the text on the tape.

Please Note! There does *not* have to be an exact syncronization between the percussionists and the tape. The following is for coordination, only!

Note: *e=57* means there are 57 eighth notes. *q=12* means there are 12 quarter notes. *silence(8)* means there is 8 seconds of silence. The function used to calculate the durations was: $duration = density \times 60/mm$.

cues	bar	time	mm	density	duration	text on tape
1	1	0:00			66.56	*(entire poem)*
2	2	1:07	3*72	e=57	15.83	
	9	1:15				(The reason that something is an example,
	13	1:20				a fold
	15	1:22	3*60	e=16	5.33	
	19	1:27				(how many does it take to define a problem?
	20	1:28	72	q=12	10	
	22	1:34				(, a predicate)),
	23	1:38	108	q=12	6.67	
	25	1:42				an economy of virtual knowns,
3	27	1:44		silence	8	
	28	1:52	48	q=13	16.25	
	29	1:53				interrupts the idea of proof
	30	2:01				(those names of actions and events)
	32	2:09	108	q=10	5.56	
	32	2:10				that does a shy redundancy, a wave.
	35	2:14	72	q=13	10.83	
	36	2:17				Looks like a subject, but.
4	38	2:25		silence	7	
	38	2:27				I mean,
	40	2:32	168	q=13	4.64	
	40	2:33				is
	43	2:37	200	q=15	4.5	
	44	2:39				is-an-emergent-property-of-any-system-the-increasing-probability-of-asking-a-right-question
5	47	2:41		silence	5	
	51	2:46	48	e=19	11.88	a question
	51	2:51				(a parasite that adapts)

cues	bar	time	mm	density	duration	text on tape
6	53	2:58		silence	5	
	53	2:59				or no,
	54	3:03	3*63	e=43	13.65	
	58	3:10				a science of quantity, a legal?
	63	3:17	3*88	e=44	9.99	
	56	3:19				And the additions?
7	74	3:27		silence	5	
	75	3:29				A function. Of represents.
	77	3:32	3*60	e=38	12.67	
	79	3:36				Information after all is that failure of description,
	84	3:44	3*56	q=57	20.36	
	85	3:46				an immune system a la consciousnessed, a parody
	94	3:55				(a typical number (probability is a product of real numbers),
	100	4:02				a base maybe parity in bags)
	103	4:05	3*132	e=83	12.58	
	110	4:10				that dags
	118	4:16				as some inductive random, a negative it,
8	119	4:17		silence	9	
	125	4:24				sit.
	127	4:26	132	e=93	21.14	
	135	4:34				Like
	143	4:41				a tautology is
	148	4:47	200	q=50	15	
	152	4:52				a square of the propensity to explain any point-function as
	162	5:02	48	e=13	8.12	(random is just like absence) a factor (D)
	164	5:11	132	q=32	14.55	of phantom flickers, a sort of they-type time
	167	5:21				(it disappoints (dusts)
9	170	5:25		silence	10	
	171	5:28				description) of non-linear possibilities, an avvy quit.
	175	5:35	72	q=21	17.5	
	175	5:36				Shit.
	177	5:43				The pragmatics of ignorance -
	178	5:48				something (decorative) you do on my time
	179	5:53	168	q=30	10.71	
	179	5:54				(my reduction is smaller than your reduction coz I is a large number)
	183	6:03	132	e=22	5	
	183	6:04				an abstract that,
10	188	6:08		silence	7	
	189	6:10				an example of itself,
	190	6:15	72	q=17	14.17	
	190	6:17				a me-too no-risk of refers picks up
	193	6:26				a difference on a stick
	194	6:29	48	e=28	17.5	
	199	6:55				a limbo (game)
	197	6:33				(difference, the first good) and licks
	195	6:38				(self-evident (a judgement is a perfect rule)):

cues	bar	time	mm	density	duration	text on tape
11	197	6:47		silence	6	
	197	6:48				dear sames,
	198	6:53	168	q=52	18.57	
	208	7:04				replica in drag, as names
12	215	7:11		silence	5	
	217	7:14				(deduction is the administration of violence
	218	7:16	92	q=19	12.39	
	220	7:22				(credit is the history (interest) of words without history)):
	221	7:28				claims it
	222	7:29	108	e=49	13.61	
	225	7:35				(the altruist)
13	231	7:42		silence	5	
	231	7:42				I's about.
	234	7:47	3*132	e=79	11.97	
	238	7:50				Conspires. In (surrogate)
	244	7:56				two's. No doubt it
	247	7:59	168	q=32	11.43	
	258	8:12				queues.

Acknowledgments

Many thanks to Al Otte for inviting me to write a piece for the Percussion Group Cincinnati.

Thanks to Chis Mann for allowing me to use his text.

Larry Polansky made the original recording of Chris Mann's voice.

Lori Blewett created the world in which I created this piece.

Arun Chandra
Jan. 17, 1997

Text by Chris Mann

(The reason that something is an example, a fold (how many does it take to define a problem? (, a predicate)), an economy of virtual knowns, interrupts the idea of proof (those names of actions and events) that does a shy redundancy, a wave. Looks like a subject, but. I mean, is is-an-emergent-property-of-any-system-the-increasing-probability-of-asking-a-right-question a question (a parasite that adapts) or no, a science of quantity, a legal? And the additions? A function. Of represents. Information after all is that failure of description, an immune system a la consciousnessed, a parody (a typical number (probability is a product of real numbers), a base maybe parity in bags) that dags as some inductive random, a negative it, sit. Like a tautology is a square of the propensity to explain any point-function as (random is just like absence) a factor (D) of phantom flickers, a sort of they-type time (it disappoints (dusts) description) of non-linear possibilities, an avvy quit. Shit. The pragmatics of ignorance - something (decorative) you do on my time (my reduction is smaller than your reduction coz I is a large number)—an abstract that, an example of itself, a me-too no-risk of refers picks up a difference on a stick (difference, the first good) and licks (self-evident (a judgement is a perfect rule)): dear sames, a limbo (game) replica in drag, as names (deduction is the administration of violence (credit is the history (interest) of words without history)): claims it (the altruist) I's about. Conspires. In (surrogate) two's. No doubt it queues.)

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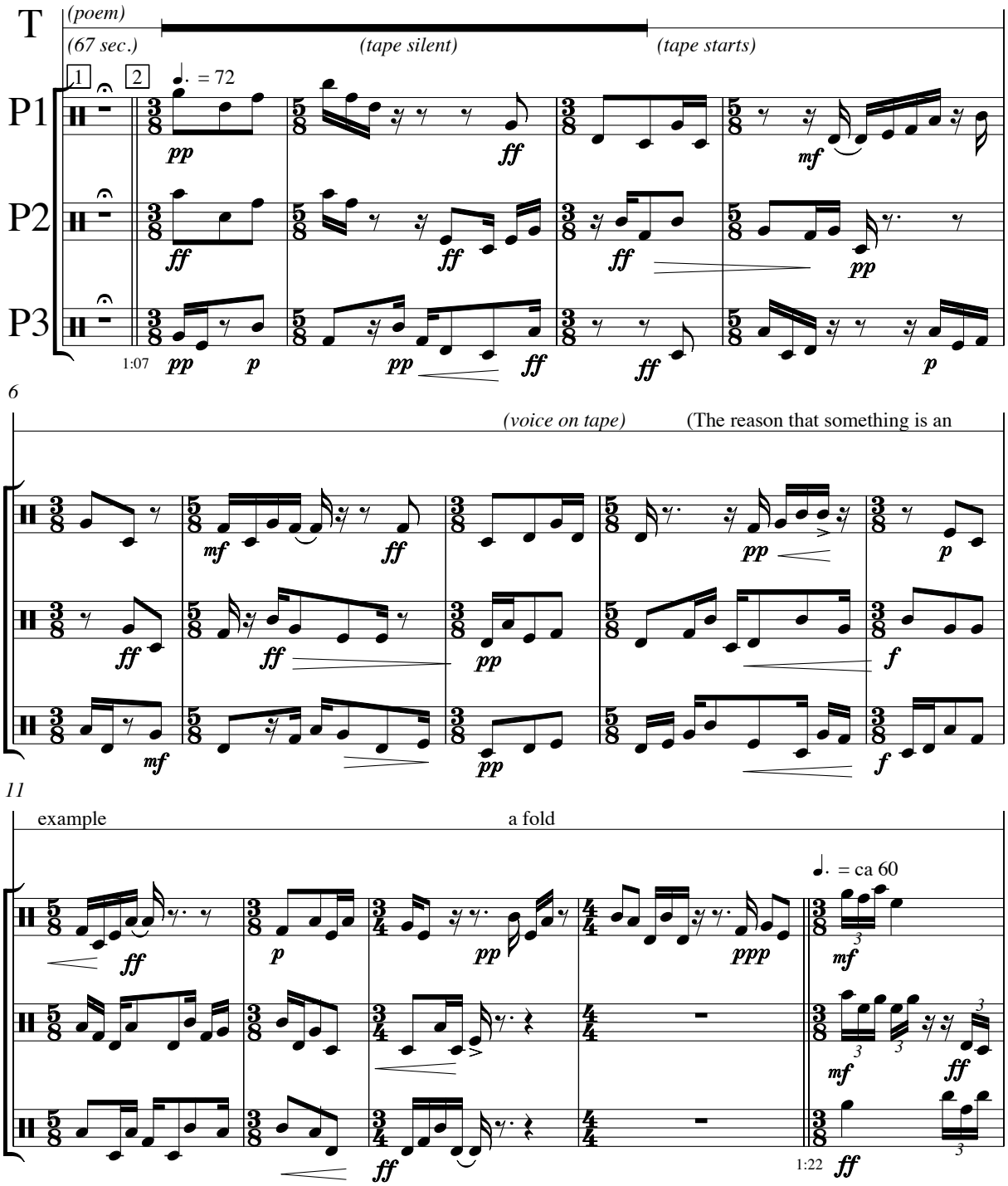
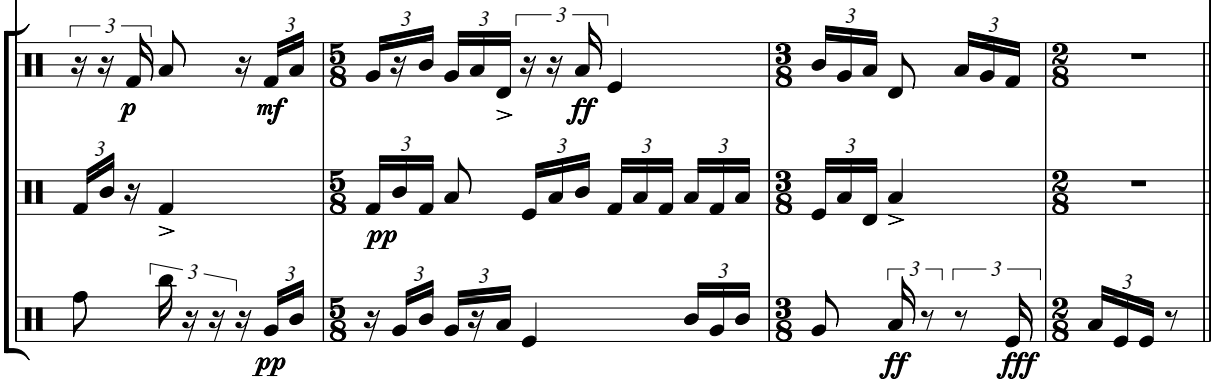


16

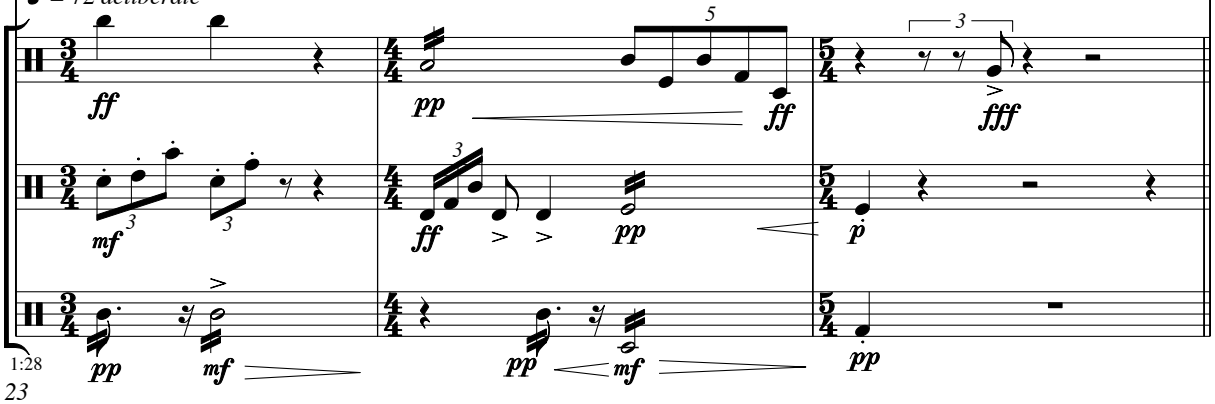
(how many



20

does it take to define a problem?

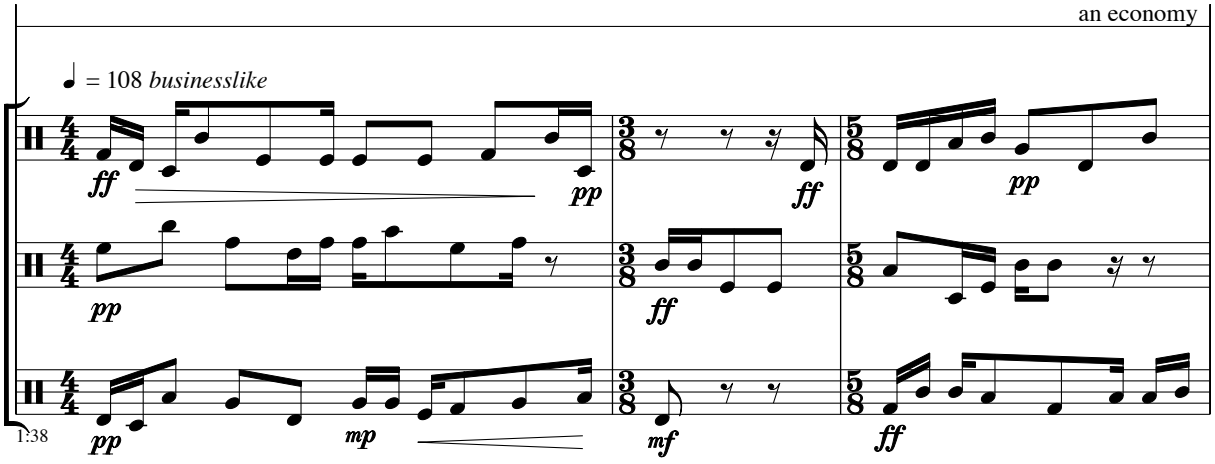
(, a predicate)),



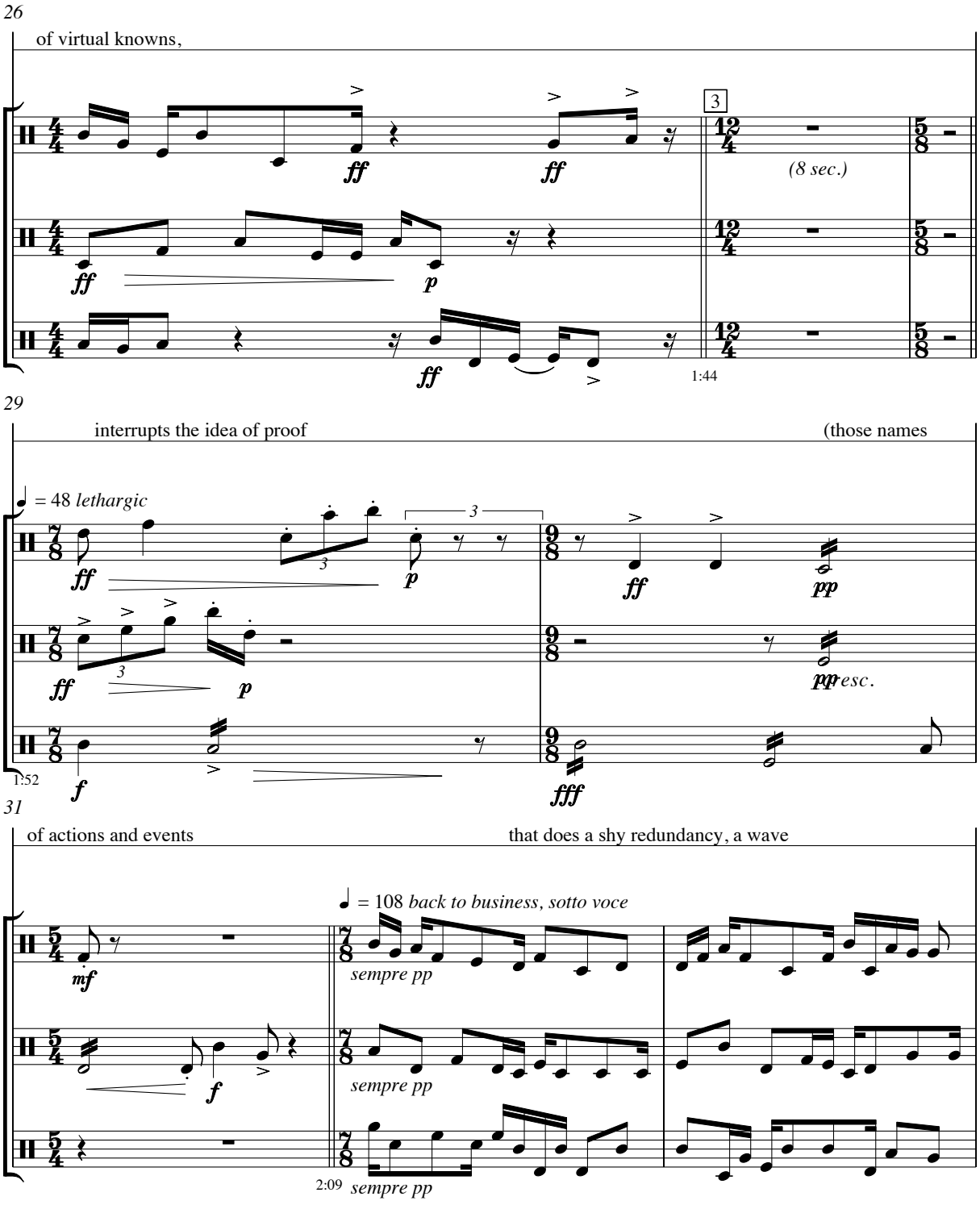
1:28

23

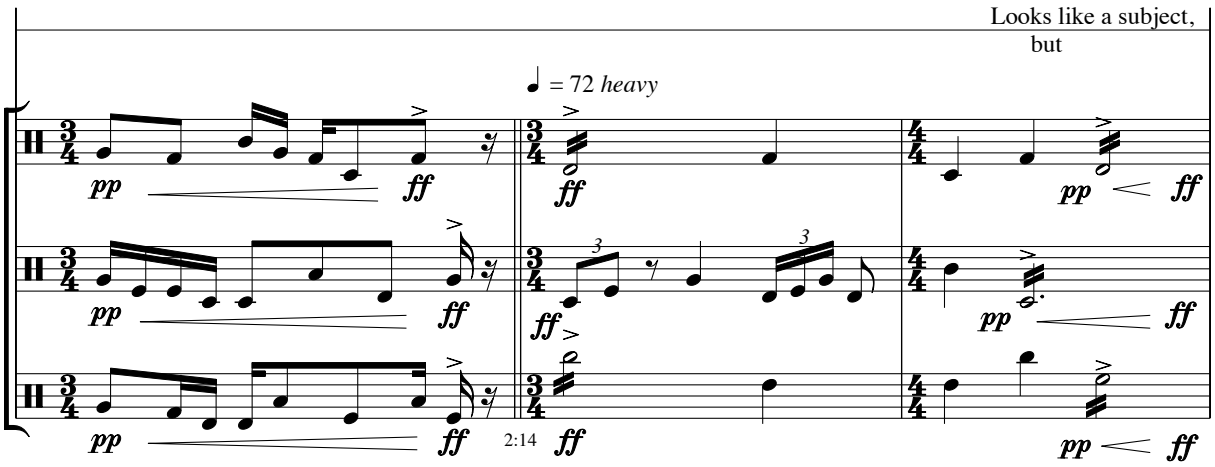
an economy



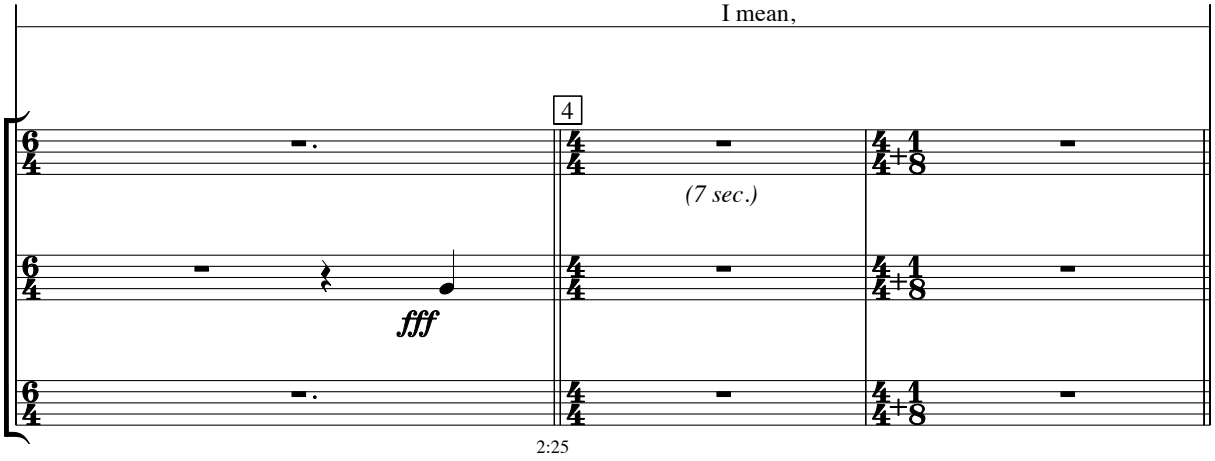
1:38


26
of virtual knowns,
3
(8 sec.)
1:44
29
interrupts the idea of proof
(those names
= 48 lethargic
esc.
1:52
31
of actions and events
that does a shy redundancy, a wave
= 108 back to business, sotto voce
sempre pp
sempre pp
2:09
sempre pp

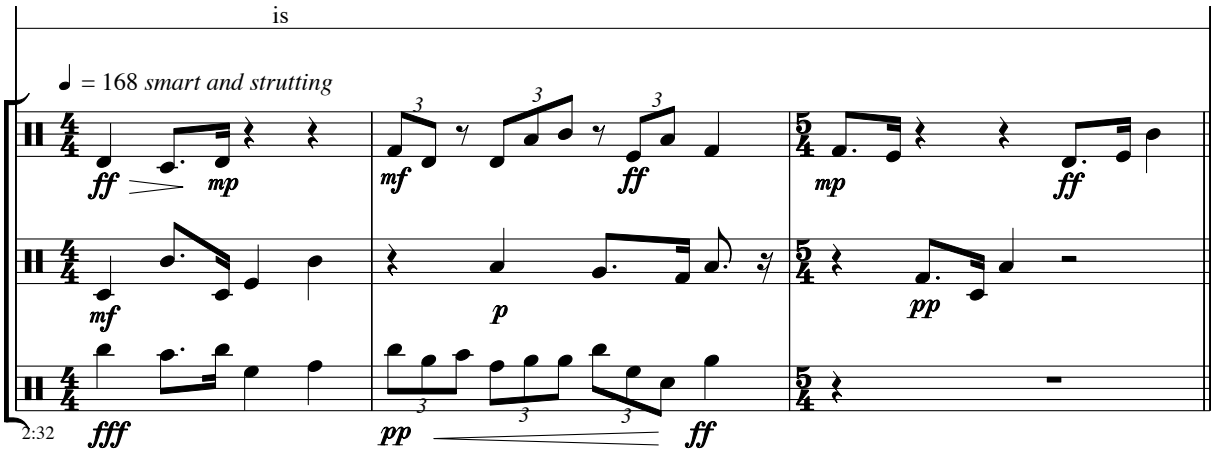
34

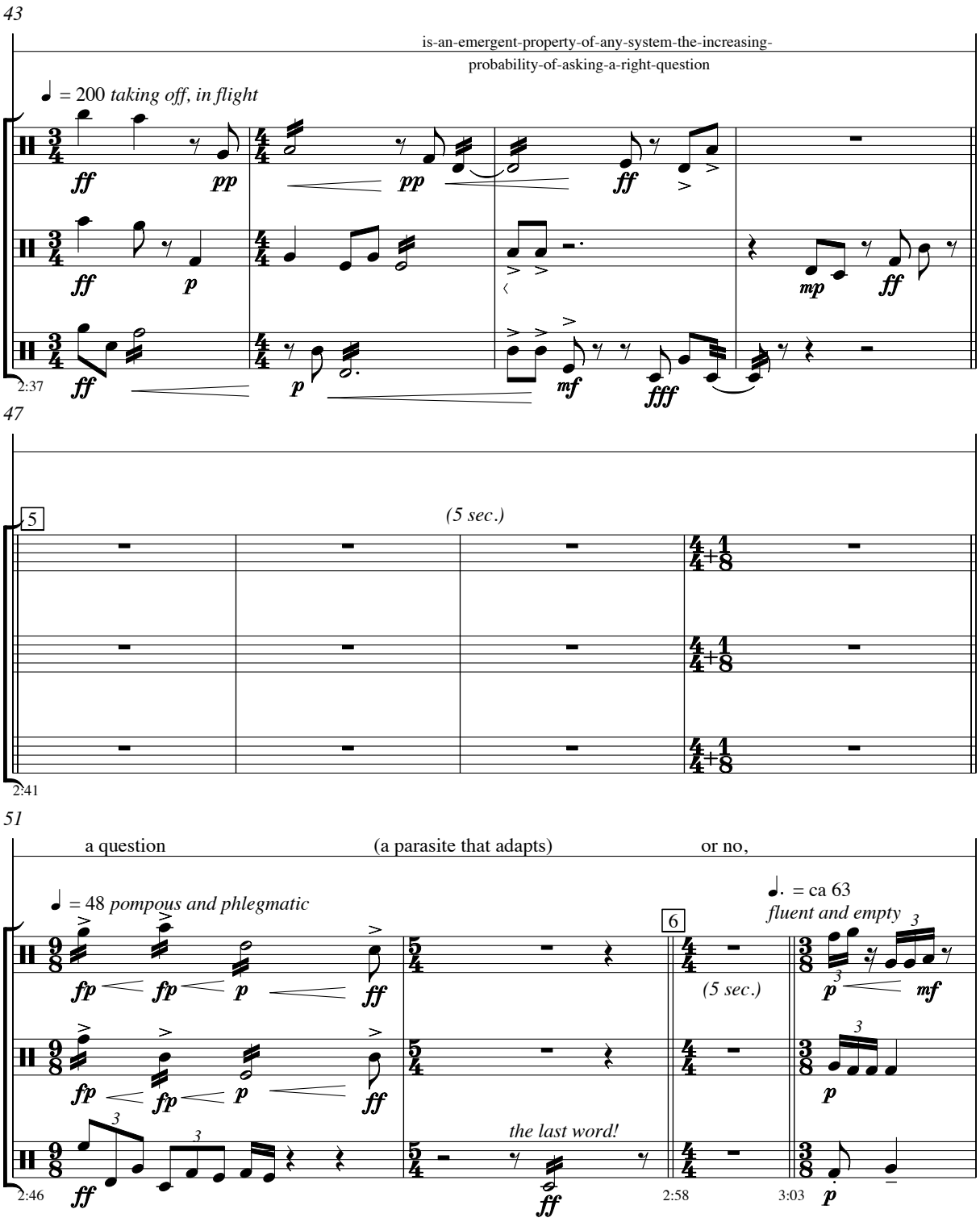

Looks like a subject,
but
♩ = 72 heavy
pp
ff
2:14

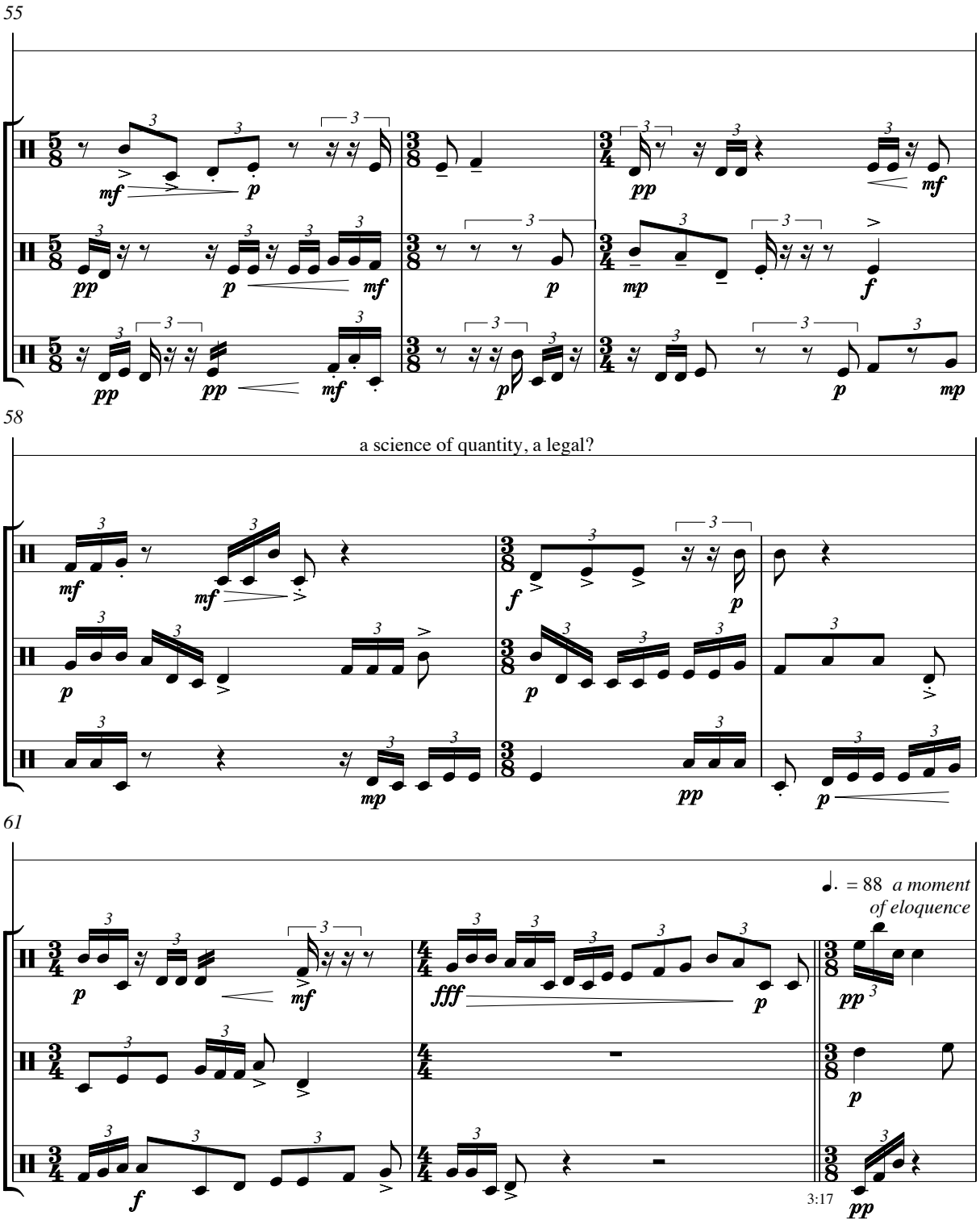
37


I mean,
4
(7 sec.)
fff
2:25

40

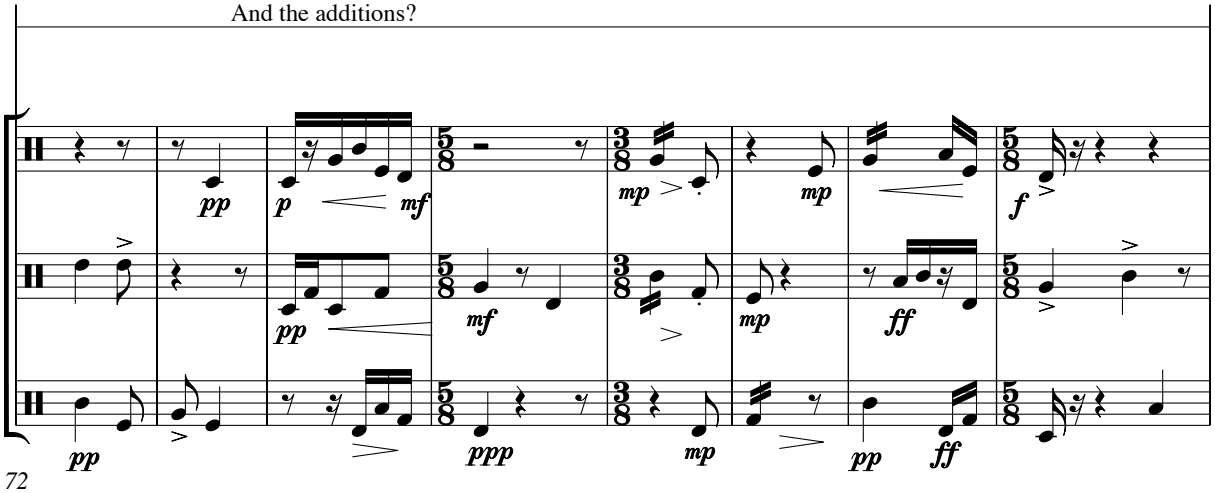

is
♩ = 168 smart and strutting
2:32


43
is-an-emergent-property-of-any-system-the-increasing-
probability-of-asking-a-right-question
♩ = 200 taking off, in flight
ff
pp
pp
ff
ff
p
mp
ff
2:37
ff
p
mf
fff
47
5
(5 sec.)
2:41
51
a question
(a parasite that adapts)
or no,
♩ = 48 pompous and phlegmatic
♩. = ca 63
fluent and empty
6
fp
fp
p
ff
(5 sec.)
p
mf
the last word!
2:46
ff
ff
2:58
3:03
p

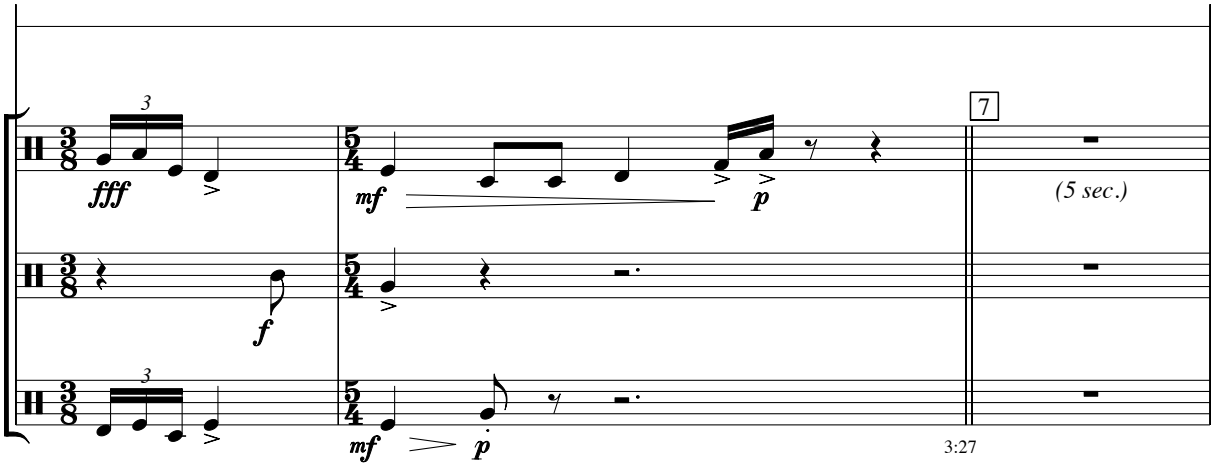

55
58
a science of quantity, a legal?
61
♩. = 88 a moment of eloquence
3:17

64

And the additions?

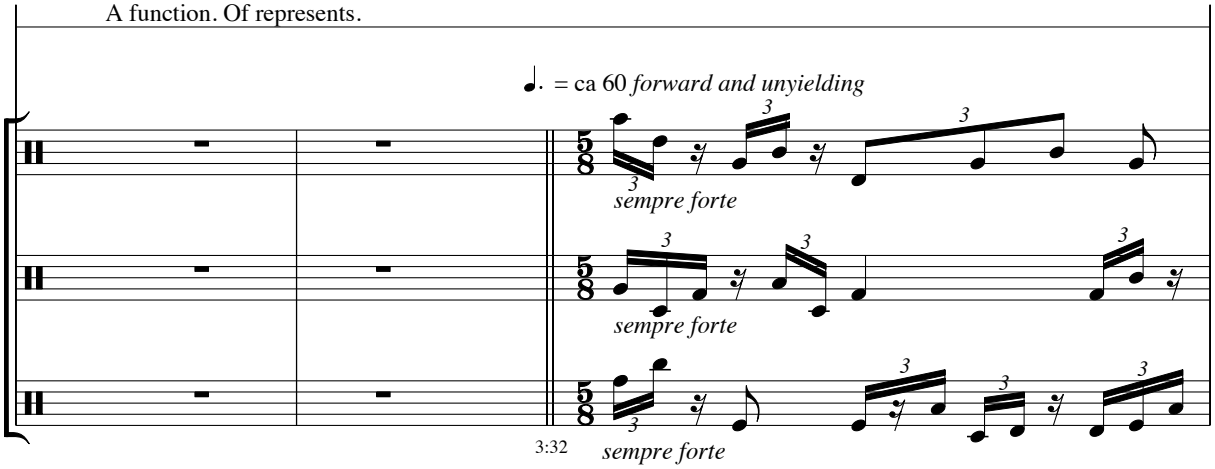


72



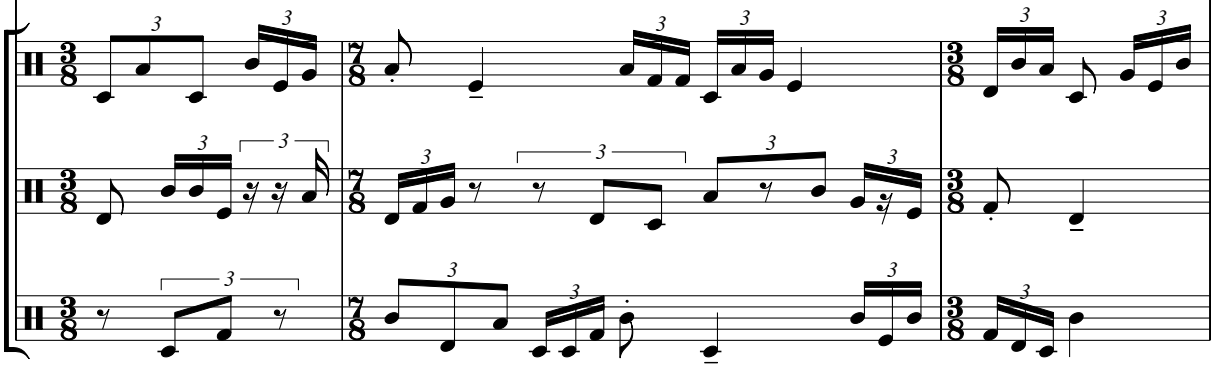
75

A function. Of represents.

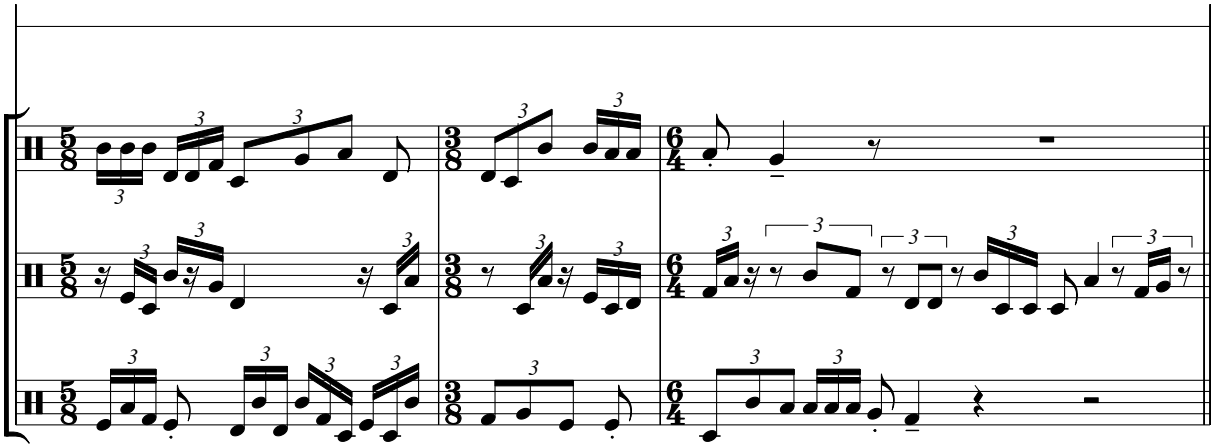


78

Information after all is that failure of description



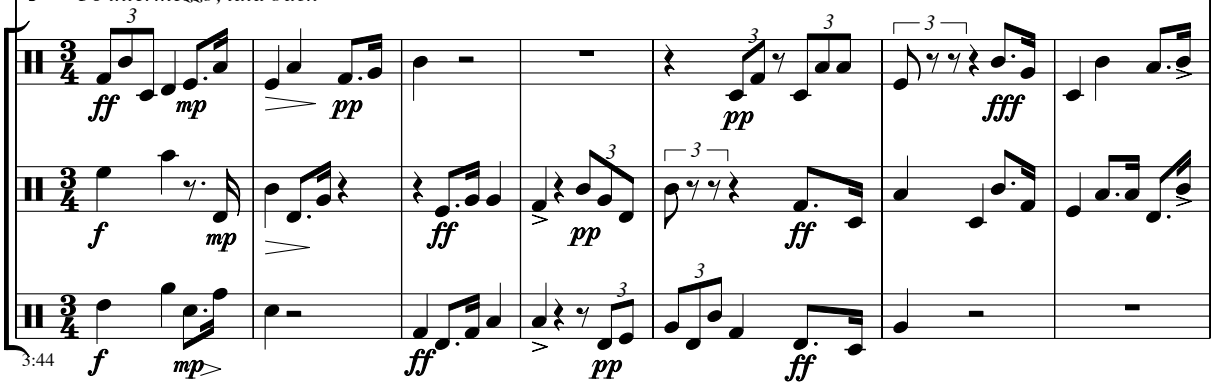
81



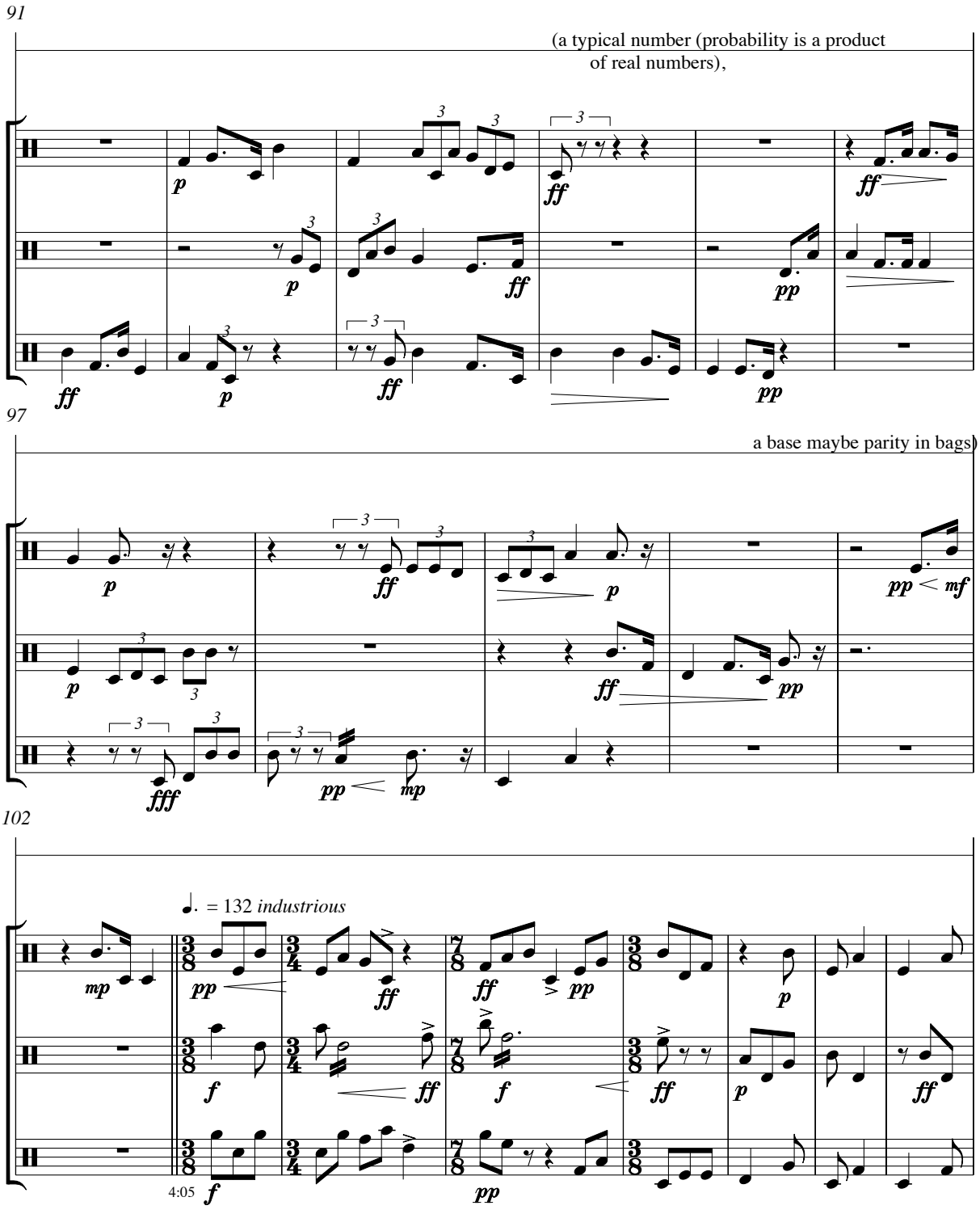
84

an immune system a la consciousnessed, a parody

♩. = 56 *intermezzo, laid back*

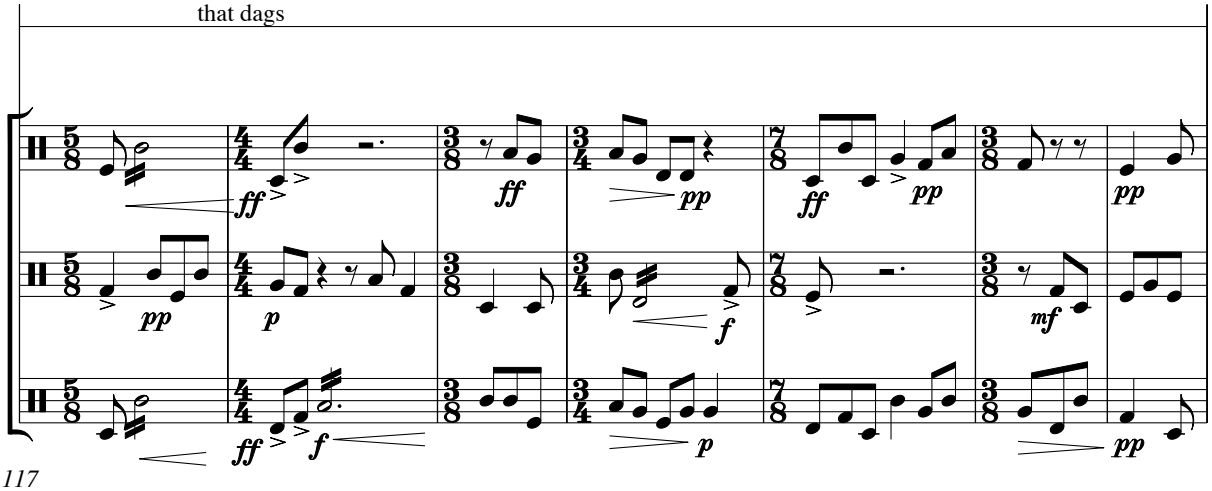


3:44


91
(a typical number (probability is a product
of real numbers),
97
a base maybe parity in bags)
102
♩. = 132 industrious
4:05

110

that dags

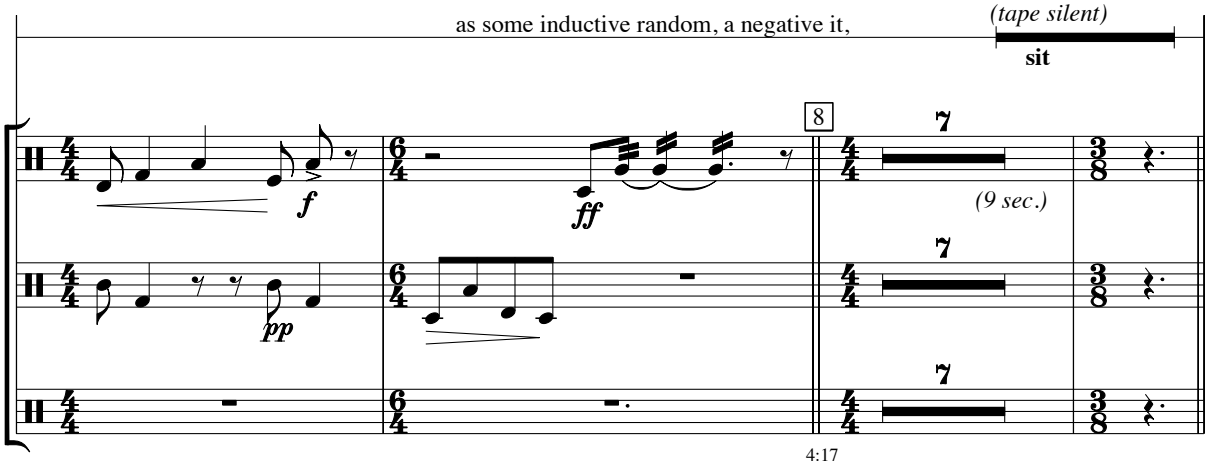


117

as some inductive random, a negative it,

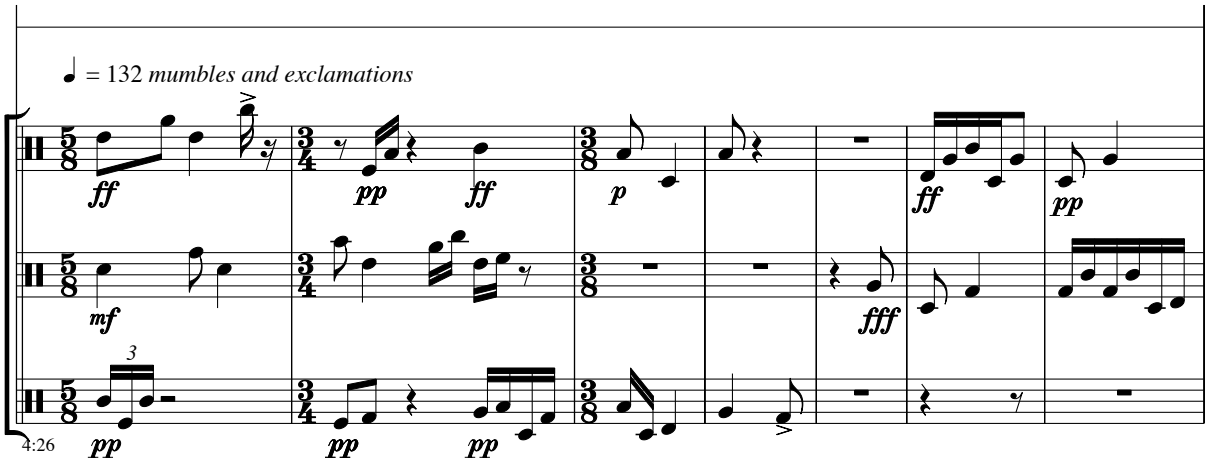
(tape silent)

sit



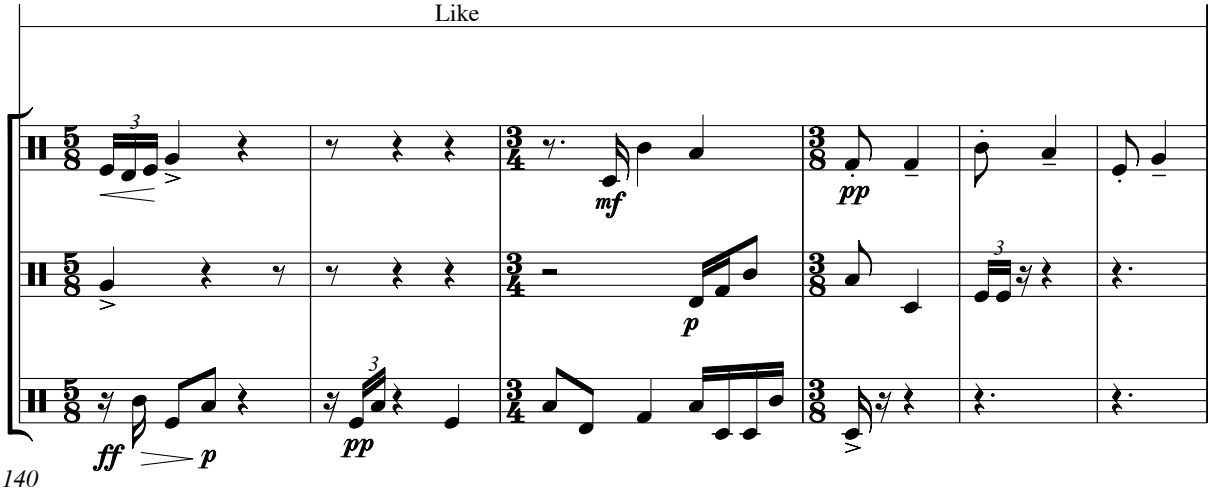
127

♩ = 132 *mumbles and exclamations*



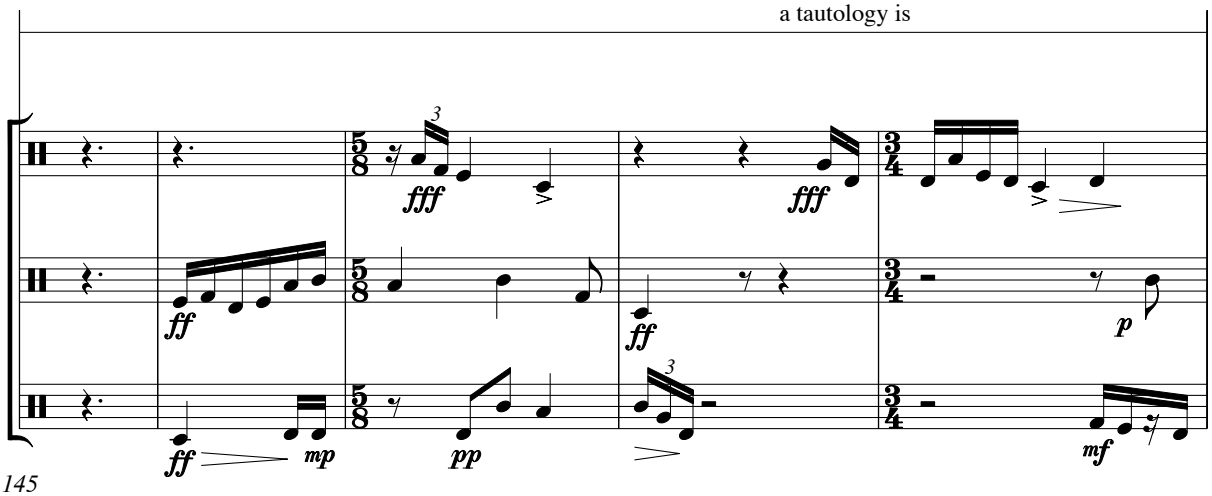
134

Like



140

a tautology is



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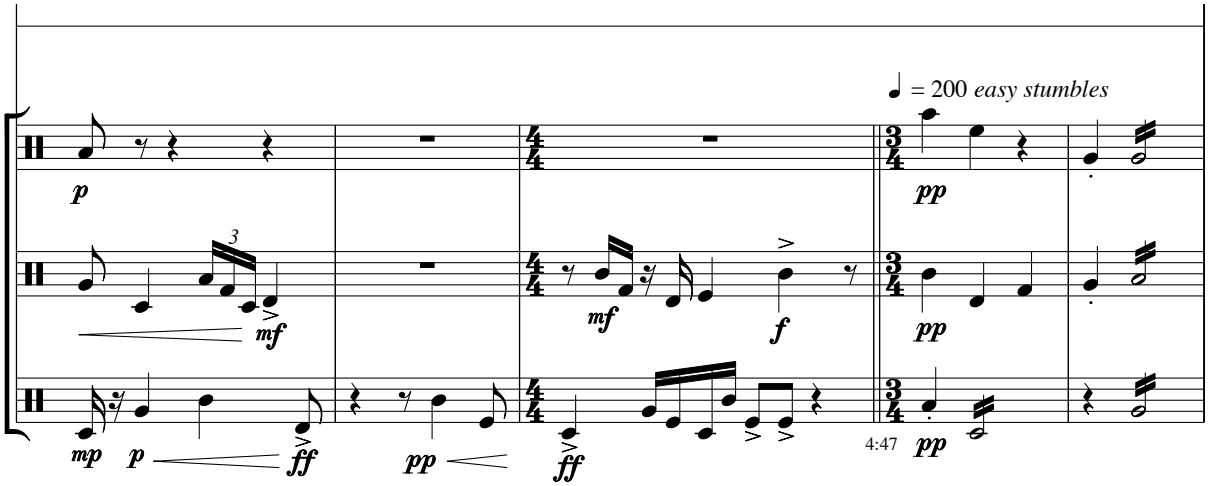
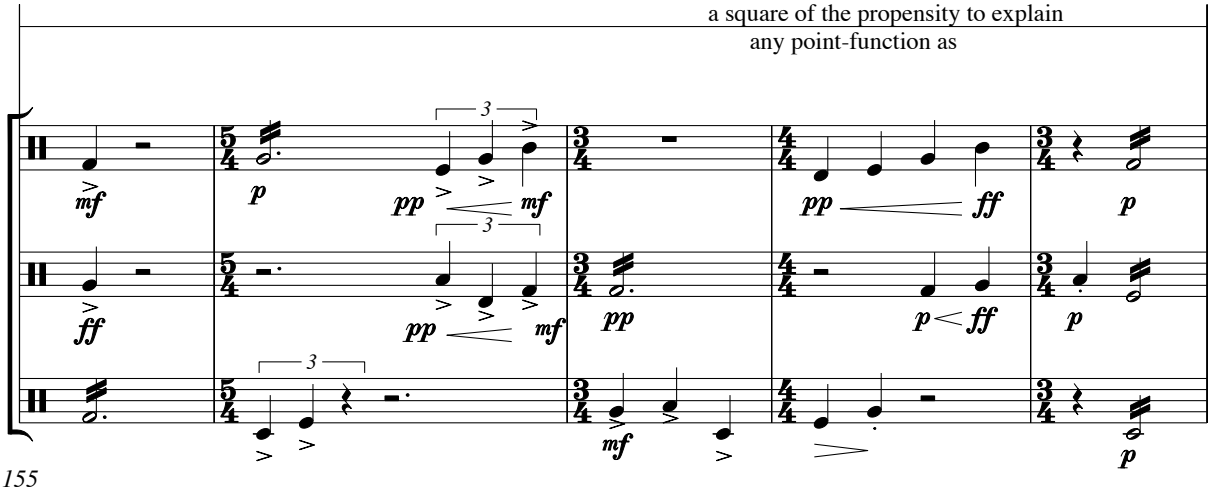
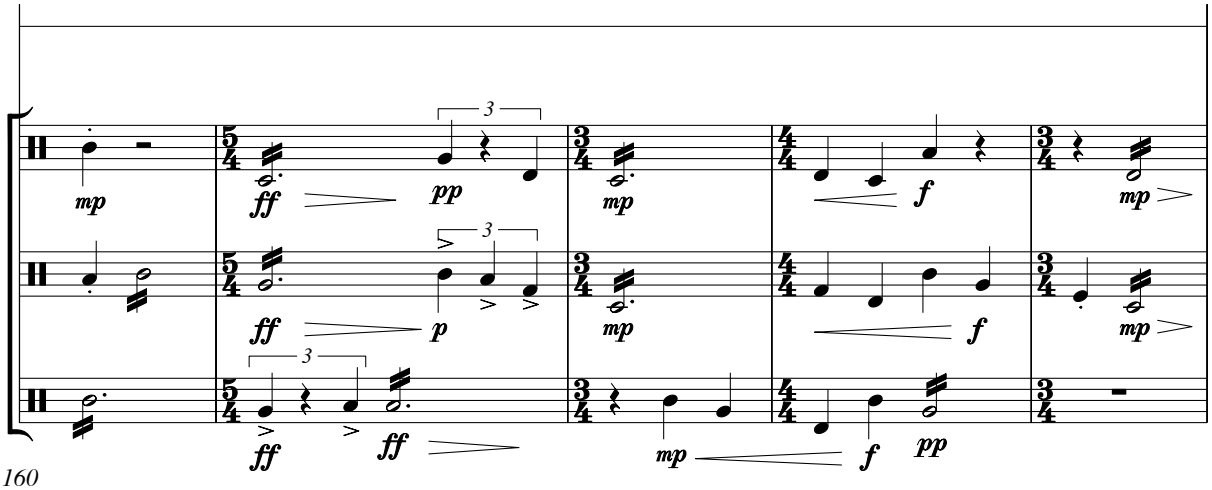


150

a square of the propensity to explain
any point-function as

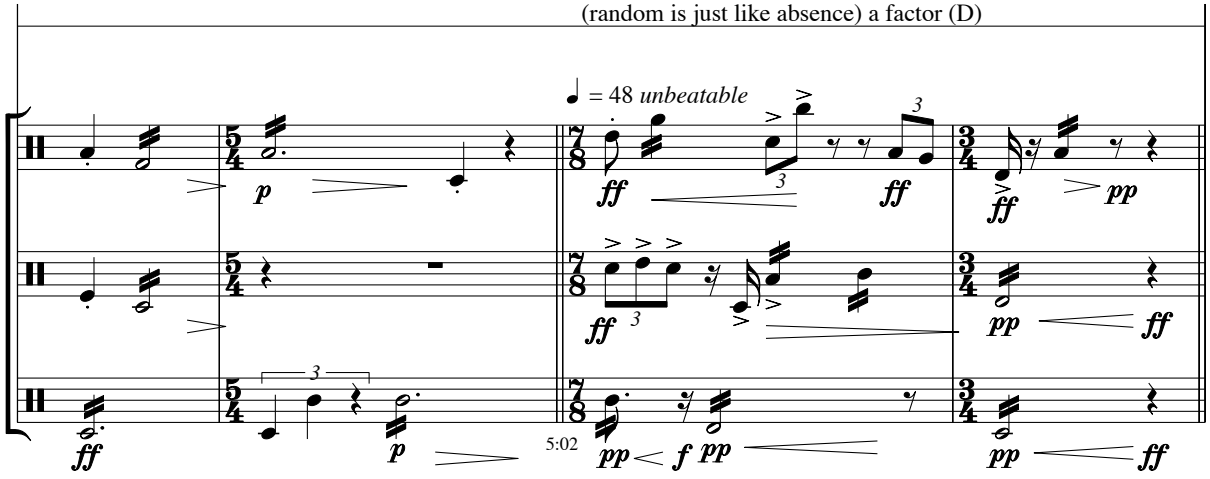


155

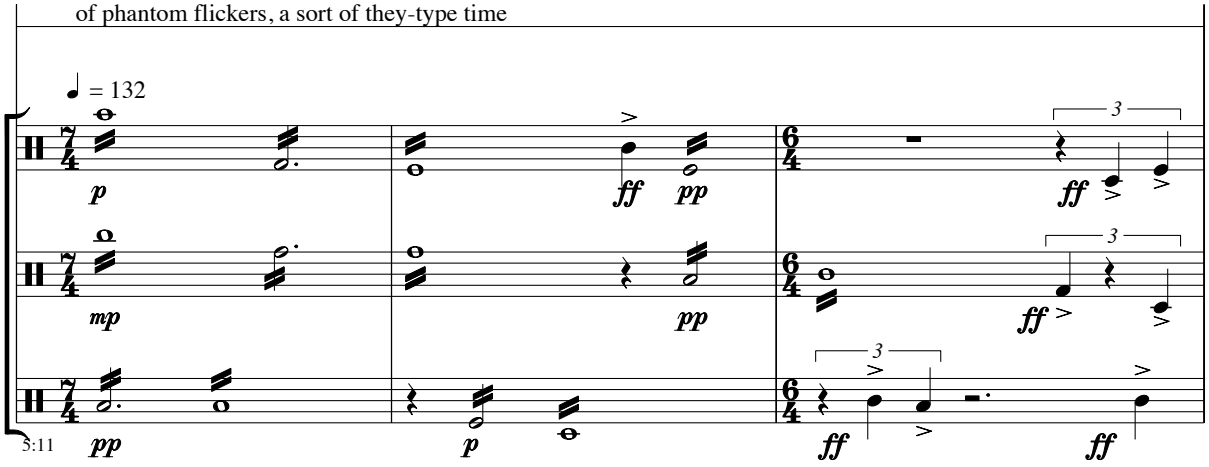


160

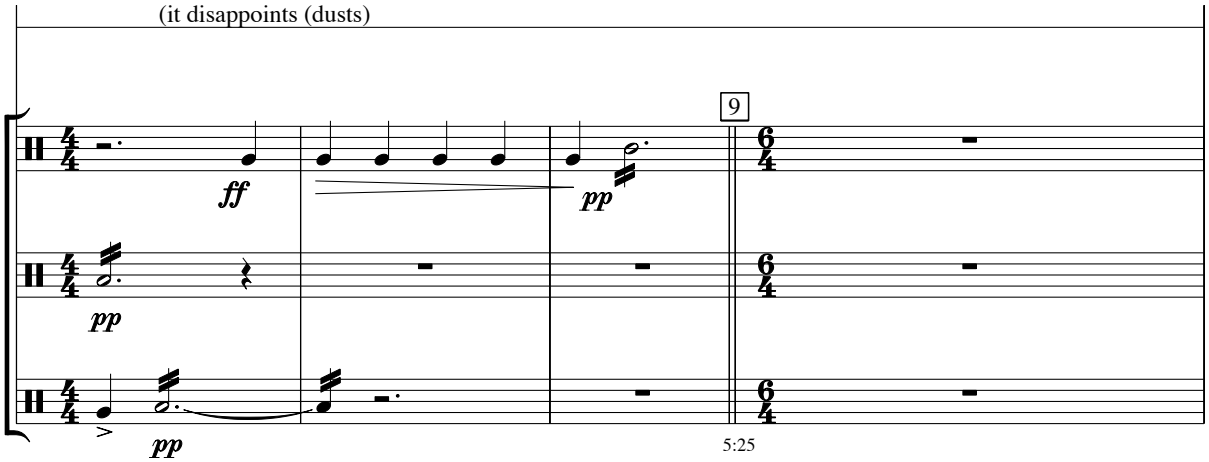
(random is just like absence) a factor (D)



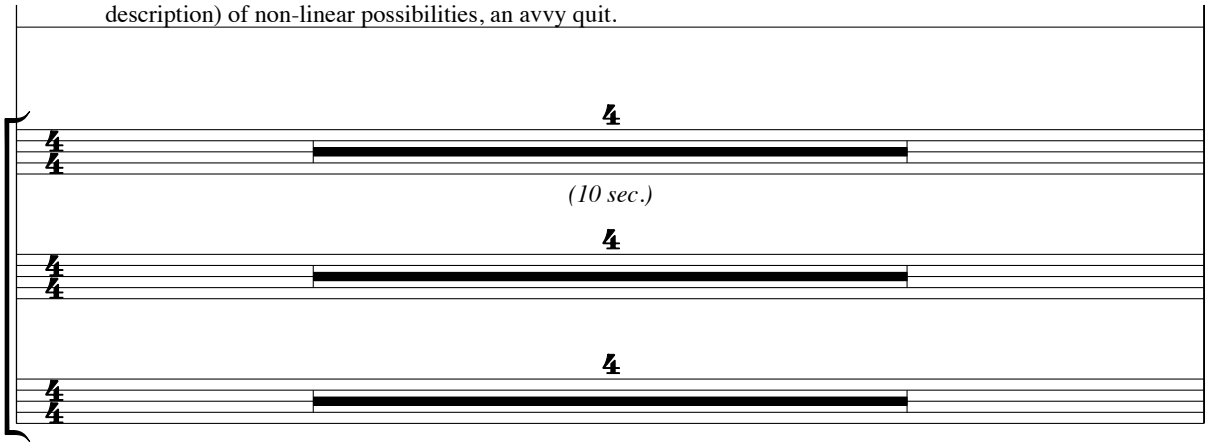
164

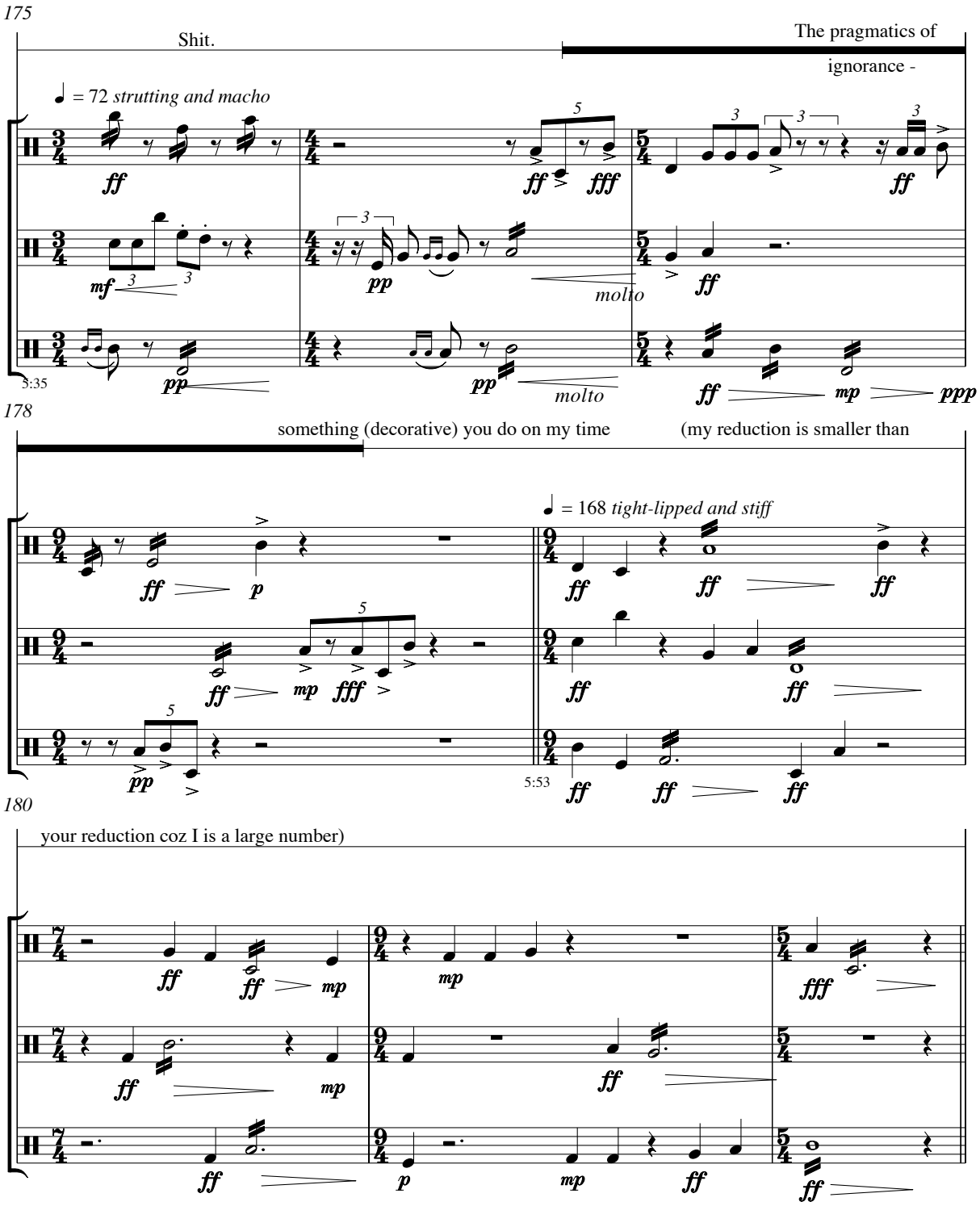

of phantom flickers, a sort of they-type time
♩ = 132
p
ff
pp
3
ff
mp
pp
3
ff
3
pp
p
ff
ff
5:11

167

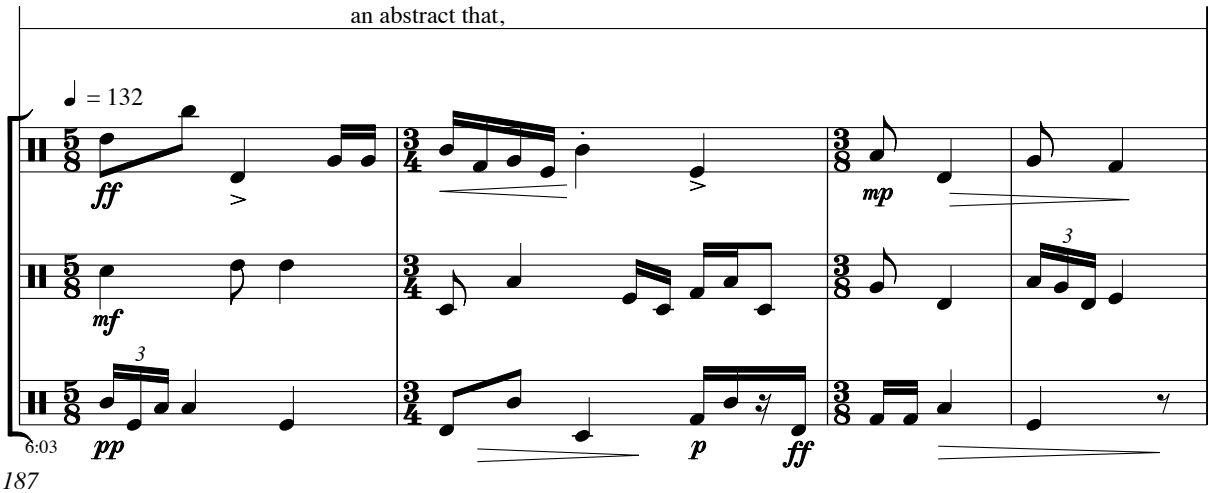

(it disappoints (dusts)
9
ff
pp
pp
pp
5:25

171

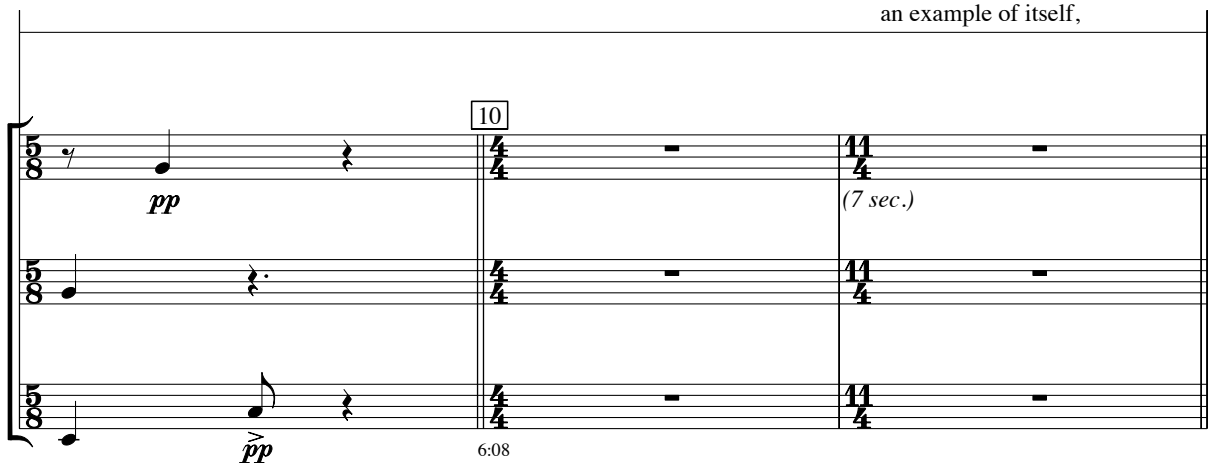

description) of non-linear possibilities, an avvy quit.
4
(10 sec.)
4
4


175
Shit.
The pragmatics of
ignorance -
♩ = 72 strutting and macho
molto
molto
3:35
178
something (decorative) you do on my time
(my reduction is smaller than
♩ = 168 tight-lipped and stiff
5:53
180
your reduction coz I is a large number)

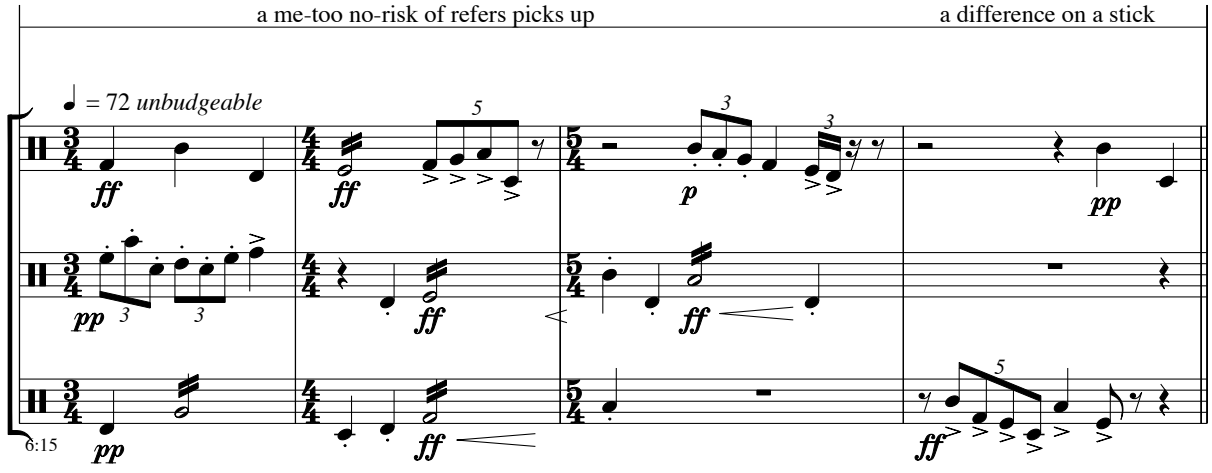
183

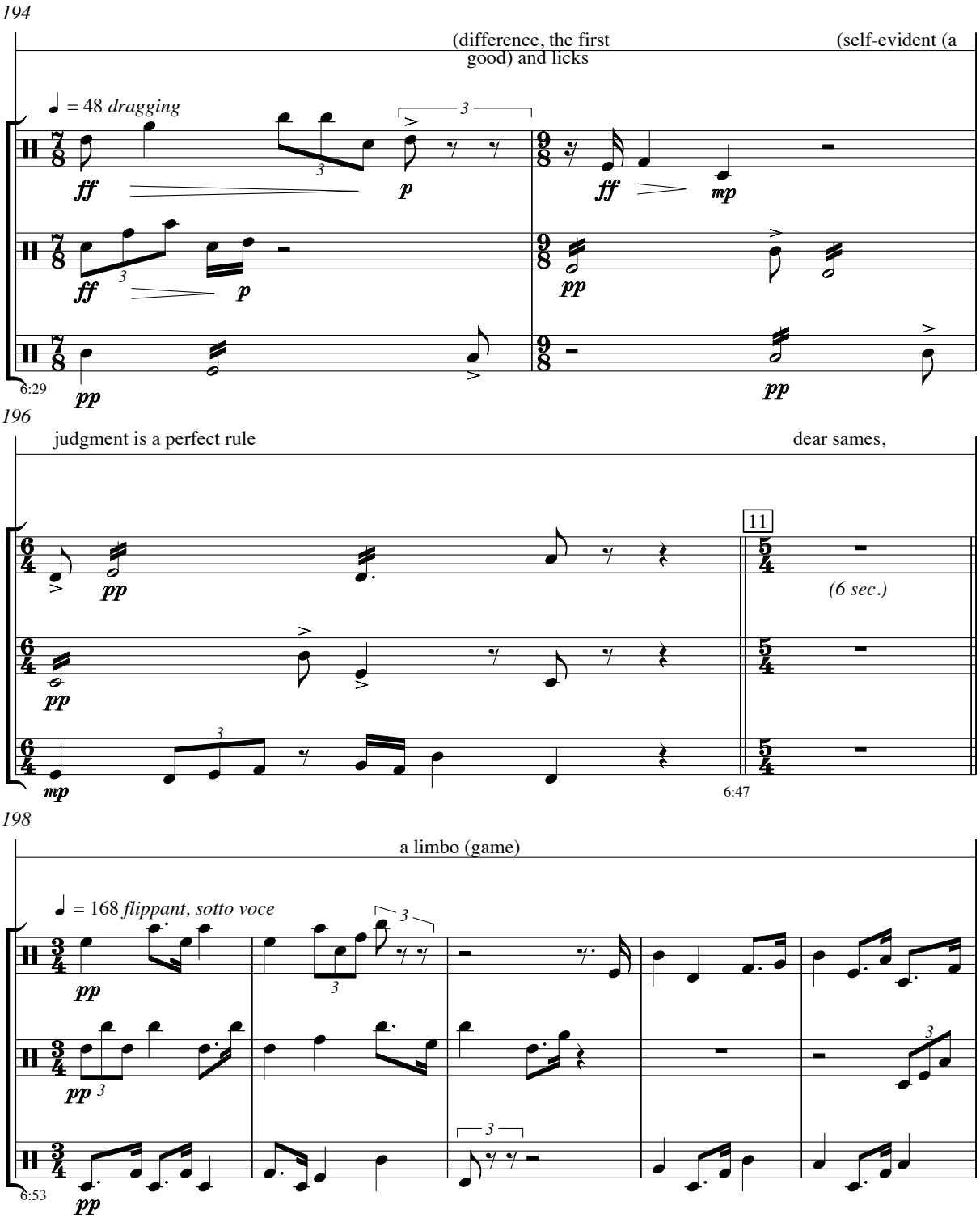

an abstract that,
♩ = 132
ff
mf
mp
pp
p
ff
6:03

187

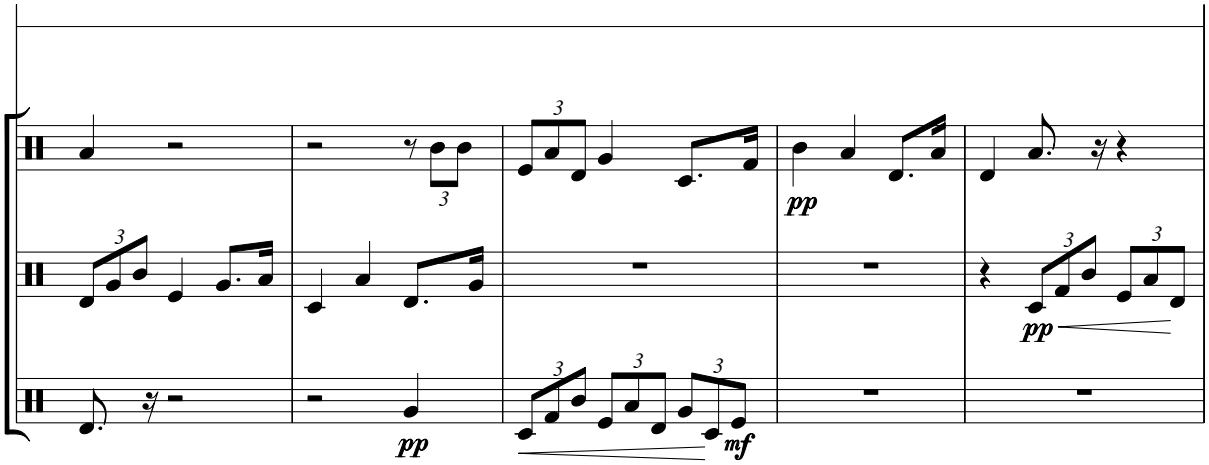

an example of itself,
10
pp
(7 sec.)
pp
6:08

190


a me-too no-risk of refers picks up
a difference on a stick
♩ = 72 unbudgeable
ff
pp
p
ff
6:15

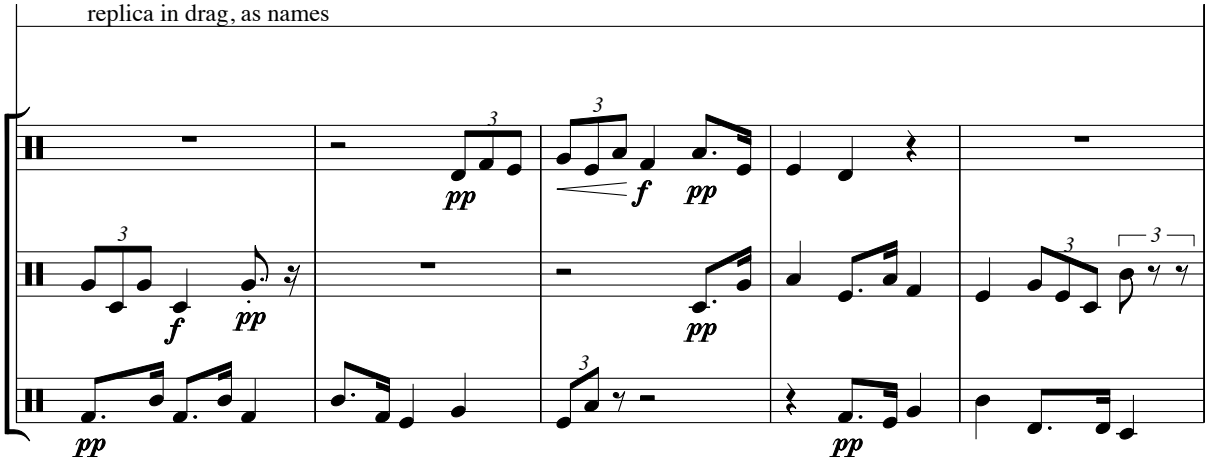

194
(difference, the first
good) and licks
(self-evident (a
♩ = 48 dragging
6:29
196
judgment is a perfect rule
dear sames,
11
(6 sec.)
6:47
198
a limbo (game)
♩ = 168 flippant, sotto voce
6:53

203

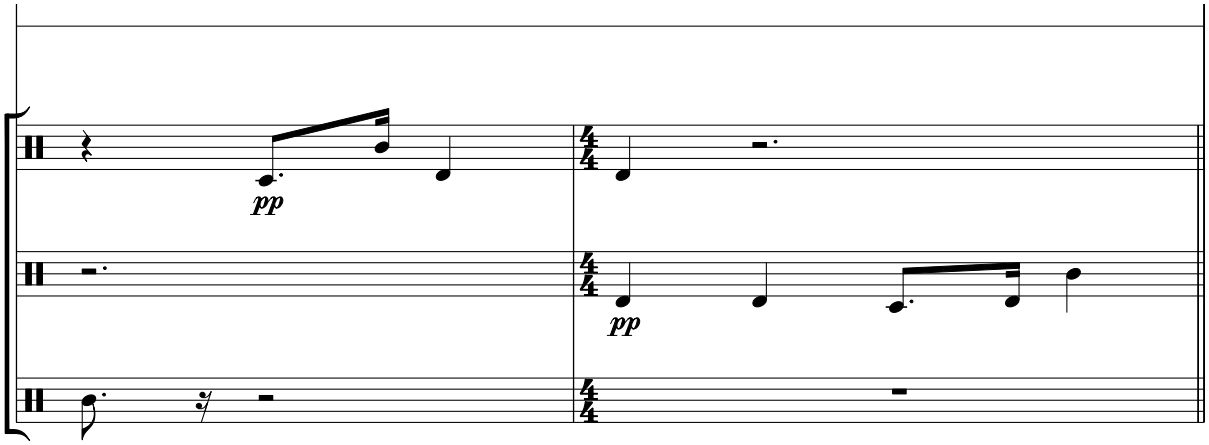


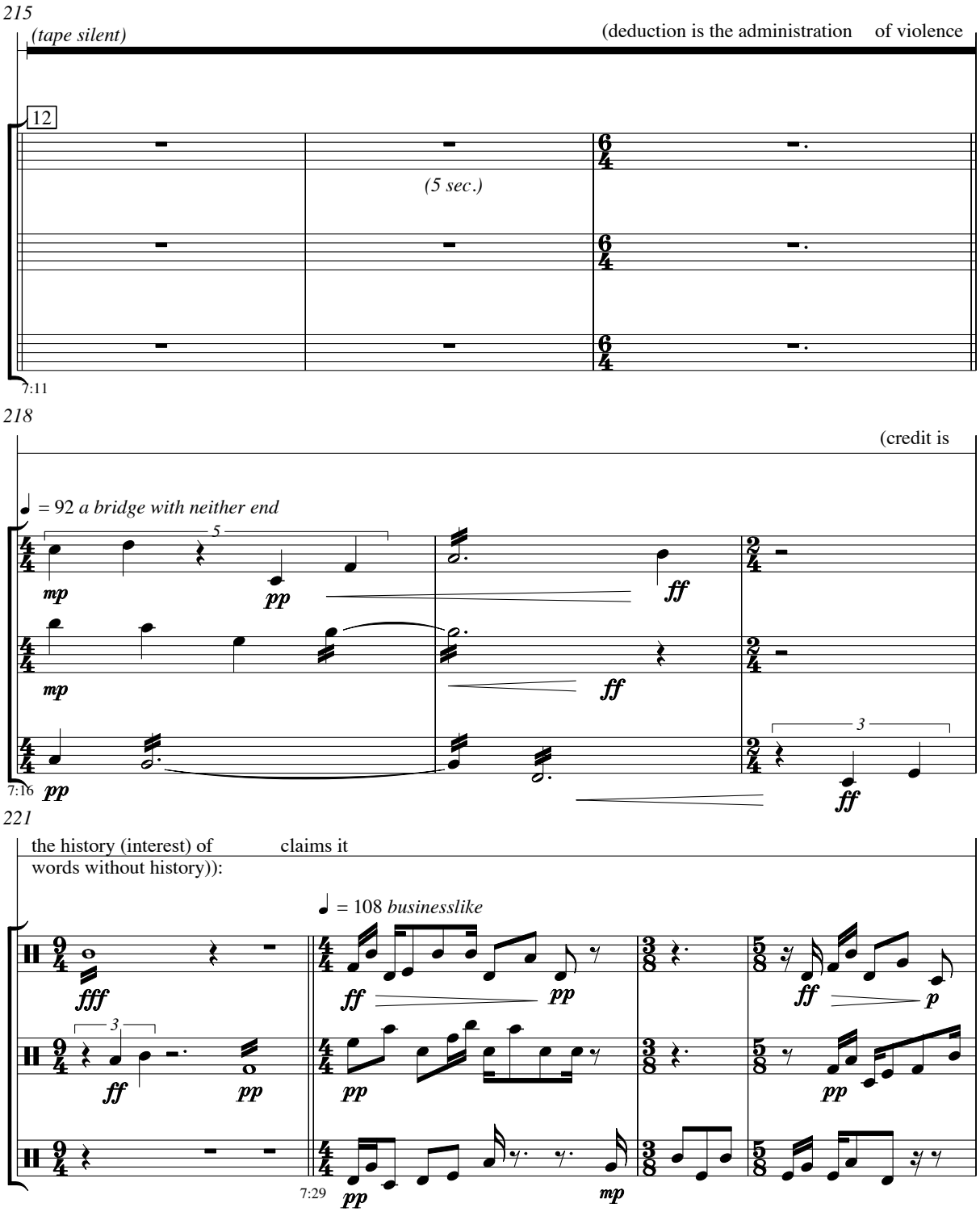
208

replica in drag, as names



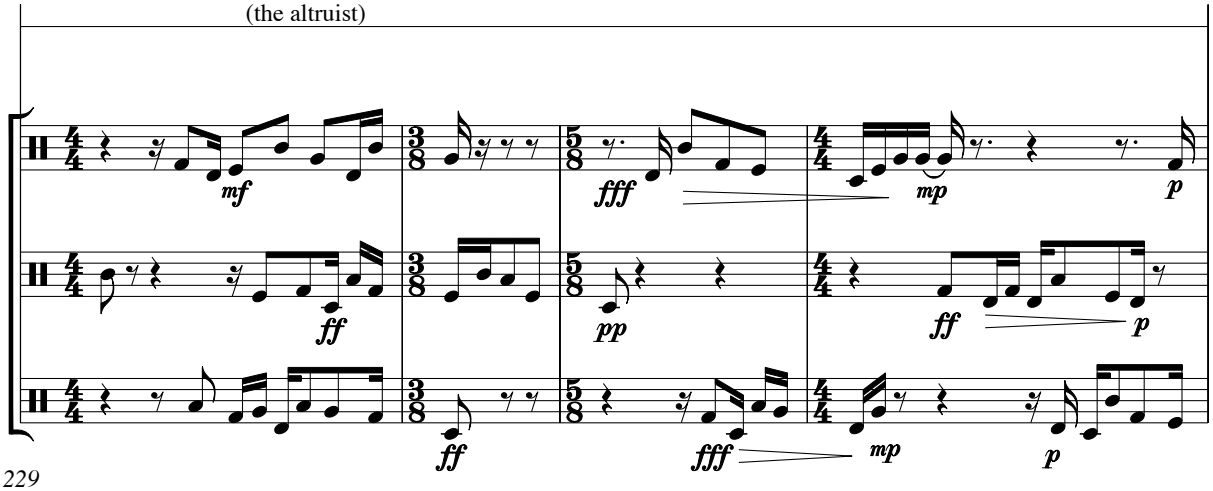
213




215
(tape silent)
(deduction is the administration of violence
12
(5 sec.)
7:11
218
(credit is
= 92 a bridge with neither end
mp
pp
ff
mp
ff
pp
ff
7:16
221
the history (interest) of claims it
words without history)):
= 108 businesslike
fff
ff
pp
ff
p
ff
pp
pp
pp
7:29
pp
mp

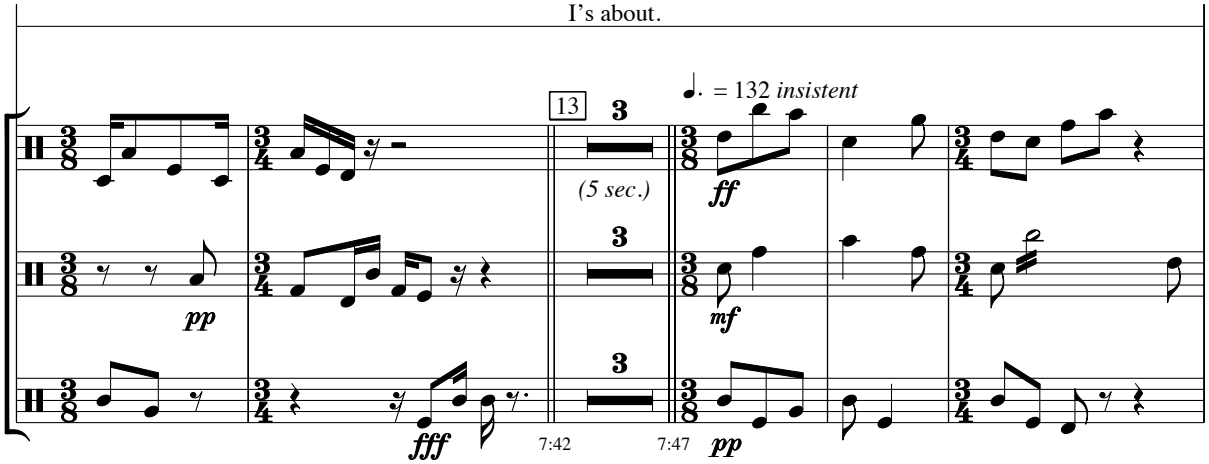
225

(the altruist)



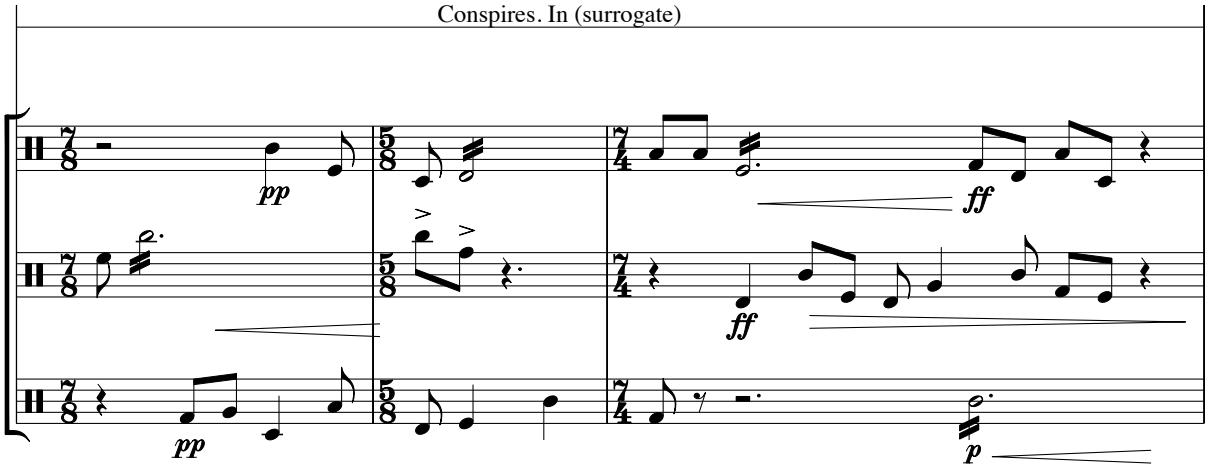
229

I's about.



237

Conspires. In (surrogate)



240

two's.

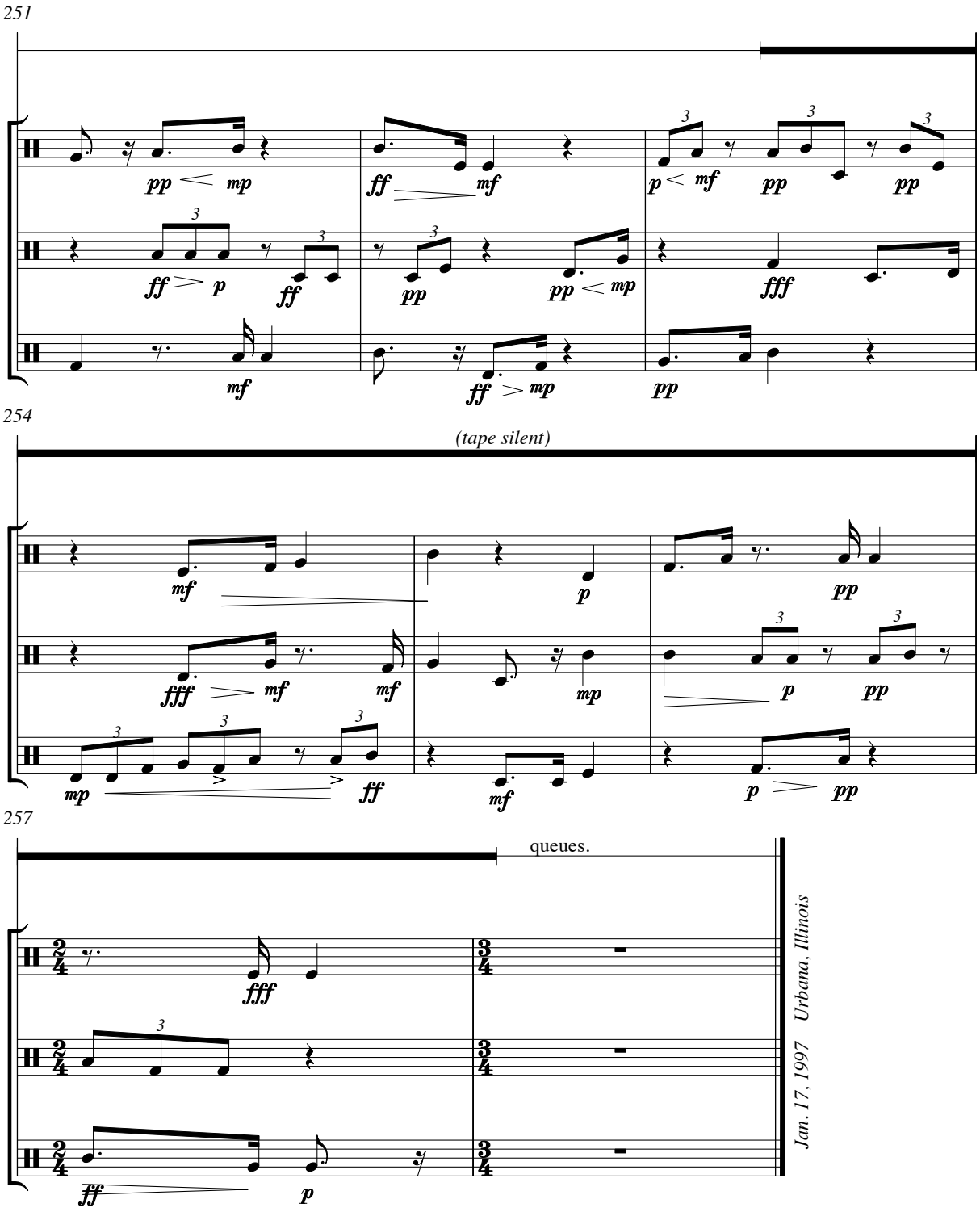
245

No doubt it

♩ = 168

7:59

248


251
254
(tape silent)
257
queues.
Jan. 17, 1997 Urbana, Illinois