

“Life in Plastic”

it's fantastic!

for 1 to 35 performers and tape

Sophia Emmanouilidou

Thessaloniki, Greece

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Instructions

- All performers play from the same page of 35 rhythmic patterns played in whichever sequence they believe is appropriate.
- Any number of performers can play. Ideally, a group of about 35 (one rhythmic pattern to each individual player) is desired but smaller or larger groups will also work.
- All materials in use to perform the rhythmic patterns of this piece must be made out of plastic.
- Patterns are to be played consecutively with each performer having the freedom to determine how many times he/she/they will repeat each pattern before moving on to the next. There is no fixed rule as to the number of repetitions a pattern may have.
- Performers should play the rhythmic pattern only when they feel that their musical contribution has a matter of existence.
- Performers can continuously play up to 10". Apart from this condition, performers can choose to play continuously up to 40" only in one moment of the piece, which they choose to be of a great significance for them individually.
- It is very important that performers listen very carefully to one another and this means occasionally to drop out and listen. As an ensemble, it is very desirable to play very softly as well as very loudly therefore to try to diminuendo and crescendo together in accordance always with the tape.
- Each pattern can be played in unison or canonically in any alignment with itself or with its neighboring patterns. The goal is to create an interaction of the players in polyrhythmic combinations that spontaneously arise between patterns. Some quite fantastic shapes will arise and disintegrate as the group moves through the piece when it is properly played.
- It is important not to hurry from pattern to pattern but to stay on a pattern long enough to interlock with other patterns being played.
- All performers must play strictly in rhythm and it is essential that everyone play each pattern carefully. It is advised to rehearse patterns in unison before attempting to play the piece, to determine that everyone is playing correctly.

- The tempo is left to the discretion of the performers, obviously not too slow, but not faster than performers can comfortably play.
- It is important to think of patterns periodically so that when you are resting you are conscious of the larger periodic composite accents that are sounding, and when you re-enter you are aware of what effect your entrance will have on the music's flow.
- The group should aim to merge into a unison at least once or twice during the performance. At the same time, if the players seem to be consistently too much in the same alignment of a pattern, they should try shifting their alignment by an eighth note or quarter note with what's going on in the rest of the ensemble.
- If for some reason a pattern can't be played, the performer should omit it and go on.

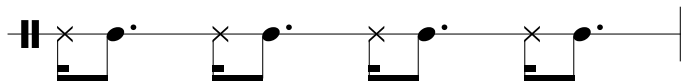
Lucia
Gharafian

Life In Plastic

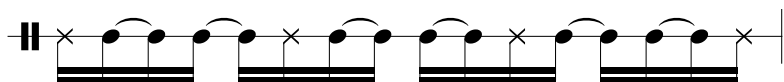
it's fantastic!

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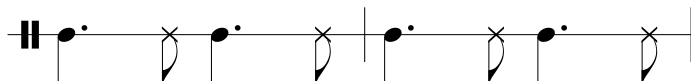
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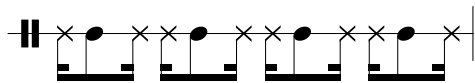
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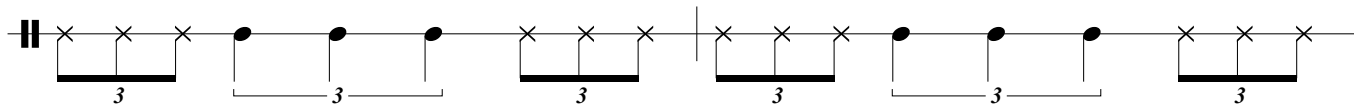
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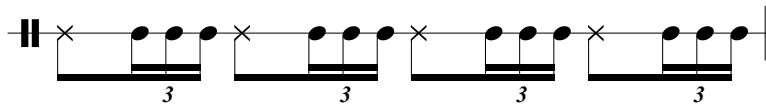
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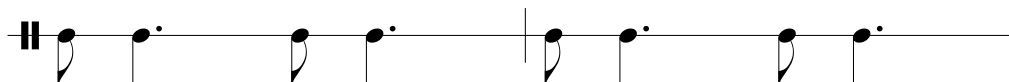
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Pattern 6



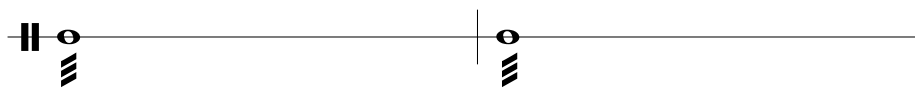
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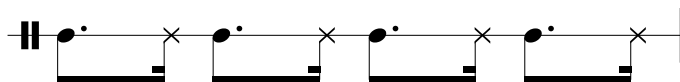
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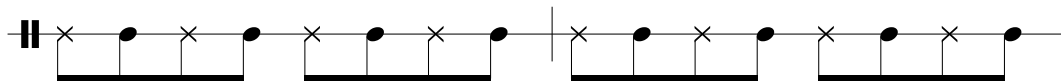
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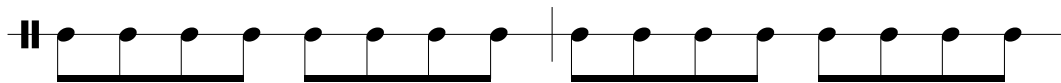
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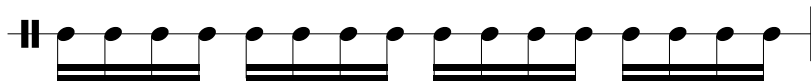
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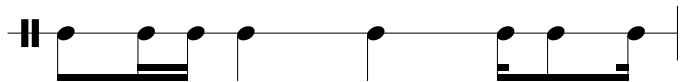
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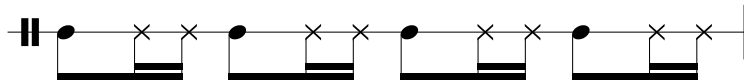
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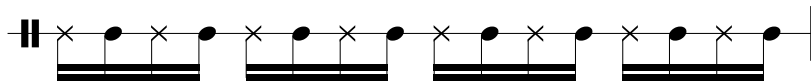
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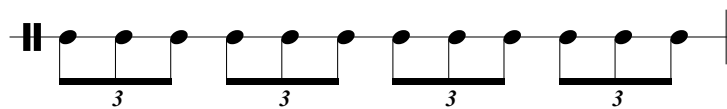
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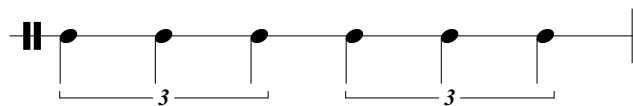
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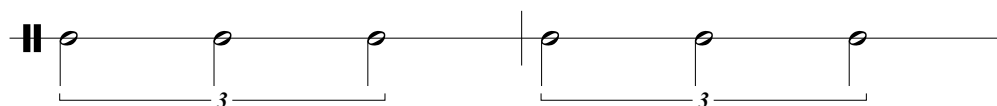
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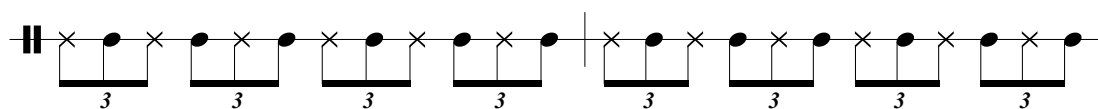
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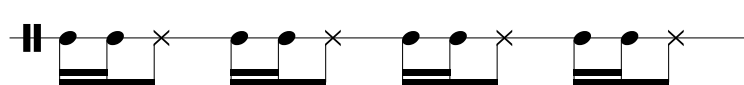
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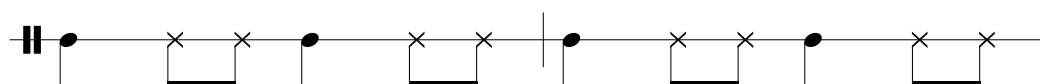
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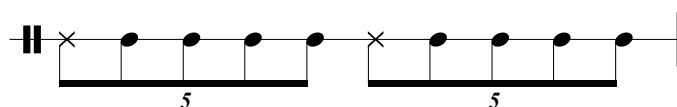
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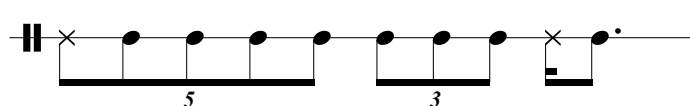
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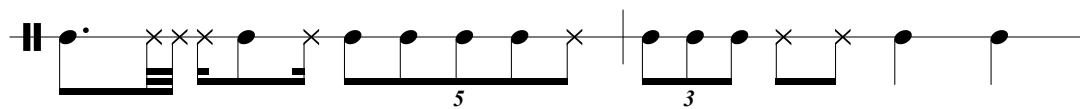
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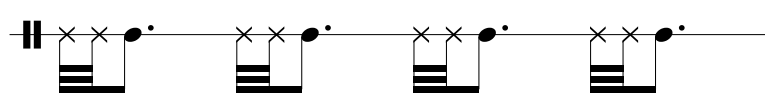
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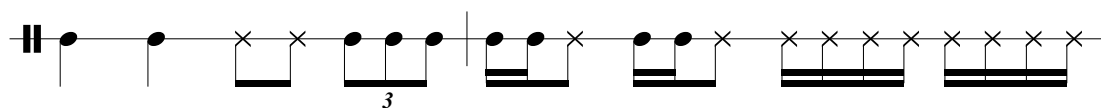
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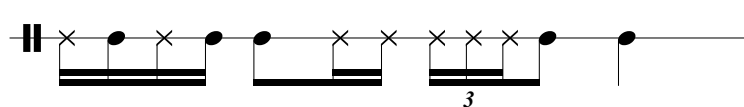
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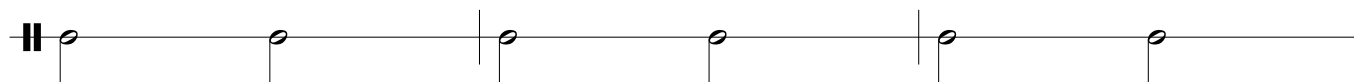
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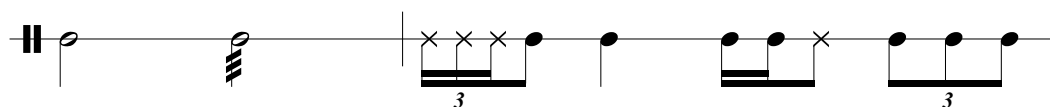
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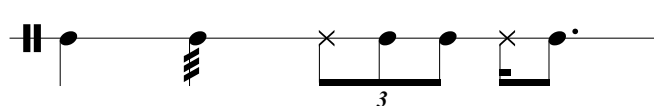
Pattern 32



Pattern 33



Pattern 34



Pattern 35

