

Six/Six/Six

for

Speaker,

Audio Playback,

Tone,

Two Similar Acoustic Instruments,

Percussionist with Six Objects

by Connor Kurtz

2017

In six movements:

One: Speaker, Second Instrument, Percussion

Two: Percussion, Tone

Three: Percussion

Four: Speaker, Audio Playback, Tone, First Instrument, Second Instrument, Percussion

Five: First Instrument, Second Instrument

Six: Speaker, Second Instrument, Tone

Notes on instrumentation:

Speaker: You will be reciting English poetry and passages. Speak clearly.

Audio Playback: You will be playing back an included file. It doesn't matter what equipment you choose to use.

Tone: This should be any instrument capable of performing in simple tones for indefinite lengths. An electronic instrument is recommended, but not required. There is a section where you will be asked to play notes that are within the range of the second instrument; I recommend experimenting to find that range prior to performance.

Two Similar Acoustic Instruments: The instruments should be different, but similar (clarinet and saxophone, violin and cello, etc.). They must be capable of sustaining notes for up to 10 seconds.

Percussionist with Six Objects: Objects can include anything that make a relatively loud sound when struck. This can include percussion instruments like cymbals and snares, home objects like pots and pans, home-made or prepared percussion objects, or any combination of these things. The six objects should all create relatively different sounds.

Notes on performance:

All movements should be exactly ten minutes in length. Movements should follow one another without breaks. If your instrument is not playing for the current movement, you should sit quietly and listen. Even if you are not playing, you are still contributing to the performance.

## Speaker – First Movement

Recite the attached poem, excluding the title. Be aware of your surroundings and the duration of the movement.

## Speaker – Fourth Movement

In this section, there are 20 phrases which may be read. They can be read in any tone / inflection. Any number of phrases can be skipped, but at least one phrase must be read. No phrases can be read twice.

Every 30 seconds will have 5 assigned phrases, migrating one to the left. This means that from 0:00 – 0:30, phrases 1-5 can be read, from 0:30 – 1:00, phrases 2-6 can be read, etc. Even though this forces a linear movement (15 will always occur after 5), the precise order of phrases is completely left to the speaker as long as they are read within a time bracket containing them. Below is a graph demonstrating how this should work, and the 20 phrases are listed underneath.

It is recommended to attempt to read multiple phrases in sequences, creating new poetry or juxtapositions.

There is Audio Playback in this movement, which consists of a five-minute file. Do not speak while this file is playing. Do not speak so often so that the file is unable to finish playing. This file contains a sine tone during its last minute as a warning.

				---	1:30	---		---	3:30	---		---	5:30	---		---	7:30	---		---	9:30	---	
			---	1:00	---		---	3:00	---		---	5:00	---		---	7:00	---		---	9:00	---		
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	1	2	3	4
	---	0:00	---		---	2:00	---		---	4:00	---		---	6:00	---		---	8:00	---				
	---	0:30	---		---	2:30	---		---	4:30	---		---	6:30	---		---	8:30	---				

1. How many fathers in woe? / How many sons [with] nowhere to go? / How many daughters [with] nothing to eat? / How many uncles with swollen sick feet? [Source: Allen Ginsberg – September on Jessore Road]
2. What I want is for the two of us to meet somewhere by chance one day, like, passing on the street, or getting on the same bus. [Source: Haruki Murakami – 1Q84, translated by Jay Rubin and Philip Gabriel]
3. Writing I is the first book in a set of three on creative music and its related information continuum. Hopefully, this series of books will be viewed as a positive contribution to the reality of information surrounding creativity. More than ever before there is a need for alternative viewpoints on this most important subject, and unless efforts are made to restore a more practical – and positive – basis for viewing creativity in this time period, serious repercussions will await us in the near future. [Source: Anthony Braxton – Tri-Axium Writings, Writing One]
4. My father was driving the car, it was on our way home from his birthday dinner and it felt cruel not to let him drive. He begins to doze and he begins to panic and he nearly swerves into a tree, but we do not panic, we knew this was destined to happen. I reach for the parking break, and he turns back and screams at me. He shouts and swears and it feels like genuine hatred. He loses his voice and becomes completely silent, but he continues to scream and look straight at me. My mother pulls the parking break, and explains to him that he is having a stroke, and that he is going to die. I meant to help, but I was too afraid. His silent screams slow and slow, and eventually his face freezes, open jaw, aggressive eyes, staring right at me. My mother says she's so sorry, and I say nothing at all.

5. I had a dream where it was just the two of us. I saw you and you couldn't return the favour. It was all just pornography.
6. Who says you can't have it all?
7. Call call, she says. She tells me, don't walk that way, don't buy that here. She wears the same kind of kimono that I do. She intentionally walks in people's way. She goes through people's belongings. She's trying to get to me. [Source: Seiichi Hayashi – *Dwelling in Flowers*, translated by Ryan Holmberg]
8. Oji Military Hospital Okinawa Syndrome Korean Bomb Victims Discrimination Excessive Killing Mainland Responsibility Peace Flame [Source: Sasaki Maki – *The Vietnam Debate*, translated by Ryan Holmberg]
9. *Father, where was I a hundred years before I was born? Where will I be a hundred years after I'm dead? Father, what will happen to me when I die?* Without a word, his young father had punched him in the mouth, broke two of his teeth and bloodied his face. [Source: Kenzaburō Ōe – *A Personal Matter*, translated by John Nathan]
10. How much marriage urges a windmill to pinch infinity? / Is a magic hid-a-bed the final home of Spanish fire? / Is firm corn merrier under gifts of less important love? [Source: *The Residents – Not Available, Part Two: The Making of a Soul*]
11. Some days I am comforted by the thought of you reaching out to me, but most days, the possibility terrifies me. [Source: Matthew Revert – *Basal Ganglia*]
12. What do you call a four-legged chicken who can't remember how to walk?
13. Kagoshima. Köln. Kitchener. Ayako. Alda. Anna.
14. And at the rally, he told us, he screamed into the microphone, "who among us is not destined for greatness?" I thought I would speak up, I thought I'd tell him that it's impossible for us all to be great, but I couldn't.
15. A beautiful soul, 10,000 beautiful people, no faces.
16. I love you, I do. I truly, truly do.
17. Eventually, the turnpike will fuck you up. The more you take in, the more that comes out. [Source: Anonymous – Album notes of *The Sweet Life* by Dave Corp]
18. They've waited all their lives / for the night to snatch them up / for the snake to squeeze the heart / and put them in the dark / and weave them into lore / where they will sleep forever more [Source: Graham Lambkin – *Deceased Enter the Kingdom*]
19. In black plastic bag / Wounded snakes, slaughtered skunk / No grey, flawless / Dead deer, shocked eyes / Open sky, velvet ropes / VIP, heavenward / Waywardly he staggered drunk / Wounded stag, limp your way to paradise [Source: CocoRosie – *Forget Me Not*]
20. You're catching the War. It's infecting you and I don't know how to keep it away. Oh, Jess, Jessica. Don't leave me. [Source: Thomas Pynchon – *Gravity's Rainbow*]
1. How many fathers in woe? / How many sons [with] nowhere to go? / How many daughters [with] nothing to eat? / How many uncles with swollen sick feet? [Source: Allen Ginsberg – *September on Jessore Road*]
2. What I want is for the two of us to meet somewhere by chance one day, like, passing on the street, or getting on the same bus. [Source: Haruki Murakami – *1Q84*, translated by Jay Rubin and Philip Gabriel]
3. Writing I is the first book in a set of three on creative music and its related information continuum. Hopefully, this series of books will be viewed as a positive contribution to the reality

of information surrounding creativity. More than ever before there is a need for alternative viewpoints on this most important subject, and unless efforts are made to restore a more practical – and positive – basis for viewing creativity in this time period, serious repercussions will await us in the near future. [Source: Anthony Braxton – Tri-Axium Writings, Writing One]

4. My father was driving the car, it was on our way home from his birthday dinner and it felt cruel not to let him drive. He begins to doze and he begins to panic and he nearly swerves into a tree, but we do not panic, we knew this was destined to happen. I reach for the parking break, and he turns back and screams at me. He shouts and swears and it feels like genuine hatred. He loses his voice and becomes completely silent, but he continues to scream and look straight at me. My mother pulls the parking break, and explains to him that he is having a stroke, and that he is going to die. I meant to help, but I was too afraid. His silent screams slow and slow, and eventually his face freezes, open jaw, aggressive eyes, staring right at me. My mother says she's so sorry, and I say nothing at all.

Speaker – Sixth Movement

Recite the attached poem, excluding the title. Be aware of your surroundings and the duration of the movement.

## Audio Playback – Fourth Movement

The track which you have been given is five minutes in length. This movement is ten minutes in length. Find a way to make the track last the full movement in a way you find both logical and affecting. You cannot slow down the track or reverse, you can only play and pause.

There is a performer speaking a poem in this movement. Do not play the track while they speak.

The track includes a sine tone during its final minute, as a warning.



## Tone – Second Movement

Choose six tones and order them from 1 through 6 by pitch. You can choose whether you want Tone 1 to be the highest tone or the lowest tone.

The below graph states which tones should be held for which lengths. Each column should be played in its set order. The combined time for all columns is 10 minutes, the total length of the movement. Therefore, there should be no gaps in sound between columns or overlaps.

#	Time	Tone
1	0:04	1
2	0:36	2
3	0:04	1
4	0:26	2
5	0:09	3
6	0:44	2
7	0:35	4
8	0:09	2
9	5:04	4
10	0:09	2
11	1:33	4
12	0:13	5
13	0:04	6
14	0:09	

## Tone – Fourth Movement

Listen closely to the percussionist. Every time they strike an object, it will be immediately followed by a second strike. This second strike will act as your cue.

When cued, you must play a single tone for 20 seconds. You can begin playing this tone the moment that the cue is heard, or up to 10 seconds later. The duration between the cue and the beginning of the tone can vary or be consistent.

The tone can either have identical fade ins and outs, or have abrupt on/off cuts. This should be consistent.

All tones that are played should be within the playable range of the second instrument. The first tone that is played should be an approximate middle tone on the second instrument. From then on, every even tone should be higher than the previous tone and every odd tone should be lower than the previous tone. No tone should be identical to the tone two before it (the even tone should never be equal to the previous even tone).

All tones should be played at a consistent relatively quiet volume. It should be clearly audible, but never coming near dominating the sound.

## Tone – Sixth Movement

Create a six-tone pattern. The same tone can be used multiple times within the pattern, but not in succession (tones 1 and 6 must also not be equal). This pattern will be repeated six times during this movement.

The spaces between tones within a pattern and between repetitions of patterns may vary to any degree, as long as all 36 tones are played within the movement.

The durations of tone within each repetition is precisely notated in the below table.

#	Durations					
1	0:06	0:08	0:10	0:12	0:14	0:16
2	0:08	0:10	0:12	0:14	0:16	0:06
3	0:10	0:12	0:14	0:16	0:06	0:08
4	0:12	0:14	0:16	0:06	0:08	0:10
5	0:14	0:16	0:06	0:08	0:10	0:12
6	0:16	0:06	0:08	0:10	0:12	0:14

## First Instrument – Fourth Movement

Freely improvise on your instrument. Do not change your style of playing (for example, if you are playing a string instrument you should not switch between bowing and plucking). Be mindful of the total sound of the rest of the ensemble, but ignore the specifics of the other performers.

## First Instrument – Fifth Movement

Repeat your improvisation from the previous movement to the best of your ability. Use no mnemonic devices.

## Second Instrument – First Movement

"one performer

the performer determines a sound.

the duration of the performance is not determined. the performer does not use a watch.

the performer plays the sounds lasting three to seven seconds twice during the duration of the performance.

for itself. simple."

Manfred Werder, 2003 (1)

Although much of this stays true, you must remember that you are in a new context: You are now part of a trio, and you are strictly limited to 10 minutes. It is advised to ignore the watch while performing, but it must be used to understand how much time remains.

In the scores of Manfred Werder, listening becomes just as important as playing for the performer: perhaps even more-so. After this movement, you will be listening for a full twenty minutes. How can this knowledge affect your performance in this movement?

## Second Instrument – Fourth Movement

Listen closely to the tone. Every time they play a sound, it will sustain for 20 seconds. You will be playing 10 second sustained notes within these 20 second intervals.

The 10 second notes can be played anywhere from the beginning of the tone to up to 10 seconds into the tone (thus ending at the end of the tone). This should vary.

The tone has been instructed to attempt to play tones that are within your instrument's range. You must play notes either higher or lower than the tone, following this pattern: higher, higher, lower, lower. You can choose at which point in the pattern to start. You should never play the same note twice in a row.

All notes should be played at the same approximate volume as the tone (which should be a consistent volume).

## Second Instrument – Fifth Movement

Mimic the other instrumentalist as closely as possible. Do not watch them play, only use your ears to try and interpret their sounds onto your own instrument.



## Second Instrument – Sixth Movement

Repeat your mimicked performance from the previous movement to the best of your ability. Use no mnemonic devices.

Remember, you are not performing what the First Instrument played in the previous movement. You are performing what you played in the previous movement.

## Percussion – First Movement

Choose one object to play on through this movement. You should strike at all notated times. You should emphasize each strike the same way.

If you have played this piece before, I recommend choosing an object which you have not performed with before.

0:10	0:20	0:30	0:40	0:50	1:00	1:10	1:20	1:30	1:40
1:50	2:00	2:20	2:30	2:45	3:00	3:30			
5:10	5:20	5:30	5:40	5:50	6:00	6:10	6:20	6:30	6:40
6:50	7:00	7:20	7:25	7:30	7:35	7:40	7:45	7:50	7:55
8:00	9:00	9:20	9:35	9:45	9:50				

## Percussion – Second Movement – First Page

In this section, you will have a graph with 136 columns. Each column has one grayed in block, indicating which of your six chosen objects should be hit. The columns should be performed in order. The amount of time between columns should be varying. Feel free to add emphasis however and whenever you like.

No matter how you decide to space out the columns, they should fill up the whole 10 minutes.

#	Obj. 1	Obj. 2	Obj. 3	Obj. 4	Obj. 5	Obj. 6
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						
13						
14						
15						
16						
17						
18						
19						
20						
21						
22						
23						
24						
25						
26						
27						
28						
29						
30						
31						
32						
33						
34						
35						
36						
37						
38						
39						
40						
41						

#	Obj. 1	Obj. 2	Obj. 3	Obj. 4	Obj. 5	Obj. 6
42						
43						
44						
45						
46						
47						
48						
49						
50						
51						
52						
53						
54						
55						
56						
57						
58						
59						
60						
61						
62						
63						
64						
65						
66						
67						
68						
69						
70						
71						
72						
73						
74						
75						
76						
77						
78						
79						
80						
81						
82						

# Percussion – Second Movement – Second Page

#	Obj. 1	Obj. 2	Obj. 3	Obj. 4	Obj. 5	Obj. 6
83						
84						
85						
86						
87						
88						
89						
90						
91						
92						
93						
94						
95						
96						
97						
98						
99						
100						
101						
102						
103						
104						
105						
106						
107						
108						
109						

#	Obj. 1	Obj. 2	Obj. 3	Obj. 4	Obj. 5	Obj. 6
110						
111						
112						
113						
114						
115						
116						
117						
118						
119						
120						
121						
122						
123						
124						
125						
126						
127						
128						
129						
130						
131						
132						
133						
134						
135						
136						

## Percussion – Third Movement

In these section, you have 10 sections of various lengths to play, which add up to the 10 total minutes of the movement. You may play the sections in any order you wish, but an even / odd / even pattern must be followed.

The below graph contains the duration of each section, as well as how many times each of your objects should be struck in each section (adding up to 10 strikes per section). Within a section, these 10 strikes can be split up in any way you see fit. Remember, you are the only performer in this section. You may add emphasis to any strikes you see fit.

You should use the same percussive tool throughout the entire movement (a drumstick, a mallet, a wooden spoon, etc.). You should only play with one hand.

#	Duration	Obj. 1	Obj. 2	Obj. 3	Obj. 4	Obj. 5	Obj. 6
1	3:25	3		6			1
2	1:42	5			5		
3	1:08		10				
4	0:51	1	1		8		
5	0:41		5	5			
6	0:34	2		8			
7	0:30	2		6	1		1
8	0:26		10				
9	0:23				1	2	7
10	0:20		9			1	

## Percussion – Fourth Movement

At 30 seconds, strike two objects loudly, leaving a full second between hits. Repeat this action once every 30-60 seconds. The first object of each action should be an even object and the second object an odd object.

Each even action should use identical objects, and each odd action should use identical objects. Even actions should share no common objects with odd actions.

The time between actions should vary.

The last action must be performed before 9:30.

Poem used by Speaker in First and Sixth Movement:

Six/Six/Six

How beautiful the fruits  
that the spring has brought  
that we all dance around  
and sing  
"I love you, my mother"

I do miss my mothers  
who have all ran away  
to all of the nearest steeples  
to call for Eden  
and Jezebel

O Jesu,  
could this be all?

The moments cling like Velcro  
and days fade like music

I read stories of phalanx formations  
and mental castrations  
and public menstruations  
and this is just the front page

Elizabeth, Jacqueline and Tom  
have moved to the New Earth,

they feared how things have gone,  
and I must say that I cannot blame them

The mournful dread of the Upper Middle Class  
has finally evoked eternal midnight  
and we've lost any need to wait

We head out to time square  
With fists in the air  
Our riots sang love songs  
As we rigged statues with bombs  
And even after all of the arrests  
I will remember my temporary lover's caress

Ten  
Sixteen  
Six Six Six  
Lucifers in their hearts  
Max and William treat them well

Ten  
Eleven  
And a Six is repeated

I heard a preacher  
on a public bus  
before they were all abandoned

He spoke of hope and forgiveness



and a woman said, "and what of retribution?"

He said, "they'll know when the time will come"

and she said "I won't just sit on my thumb!

I was born of the rich, the old and the mad

and I need not wait on your ancient temples so sad"

He apologized and sighed

and she said it so clearly

She said, "what's in it for me?"

and he said, "you'll have to wait and see"

Of course, now the buses are no more

and the bruises have covered the woman's face

and her abuser cries for forgiveness

but all he receives is divine retribution

And when I go to the supermarket

I do not worry of such trivialities

and I fill my cart up with truffles

and I wonder why we're no longer angelic

I've begun to fear disease

just like how I fear getting old

I know there will be those to look after me

but what have I done to deserve this treatment?

And what of this good will?

And what of the dream?

That beautiful wonderful blissful dream we all share?

Where we close our eyes, and awake in the heart of a white rose

Where Mary Magdalene sings us opium poppy lullabies  
and the horses run in heart-shaped patterns  
just so we can stare into their tracks and imagine

It's not a proper lullaby  
but it's the best we could get

And St. Martin's three chairs  
with night lights and sleep tights

They wonder what could be in there  
and if the sun could ever be so bright

I've fallen from my highest road  
and I haven't tried to get up  
and I remember a conversation from a Man and Woman

Man: Do you remember that night?

Woman: I choose not to.

Man: You resent me for caring.

Woman: I resent you for having given up.

Man: I'll never give up on you.

Woman: You know that isn't what I meant.

Man: This is all I have.

Woman: I can smell the booze on your sleeve.

Man: That's desperation that you smell.

Woman: Am I meant to pity you?

Man: Could you?

Woman: Could I indeed?

So back and forth for quite some time  
and none of this goes anywhere  
and it's just like those superpowered conventions  
where they argue on who has the bigger nuclear penis  
and who's quicker to disregard the poor's pleas

Well, there's beauty in heights  
and sorrow in depths,  
so let us dig deep down  
and see what we might find

O Holy, O Holy

O Mercy, O Mercy

O Gabriel, I know I've been forgiven

but why does it feel like I've been mistaken?

The sins still weigh on my soul:

The murder of crows

and the rape of waves

The birds fly at eye level

and the feathers stick in my hair

I haven't bled in weeks

and I wonder why I'm never hungry

Dear Father,

who art in heaven,

hallowed be thy Name,

thy kingdom come,

thy will be done,

on earth as it is in heaven

On earth as in heaven

Dear Father, what have you done?

Dear Father, I sent you my tears

Dear Father, why isn't this easy?

Dear Father, why must you lie?

Dear Father, when will I inherit the earth?

Dear Father, blessed are the meek who know that they will go nowhere

Dear Father, how long must we sleep?

Dear Father, did you fear the bombs?

Dear Father, I fear the bombs

These days it's some sort of walking, talking bomb,  
the type with feelings,  
a lover and a driver's license

Dear Mother, I have no scars.

Dear Mother, aren't you proud?

Dear Daughter, I have no gifts to give you,  
nor to you my dear Son

Scorpions crawling through sand  
like maggots crawling through bone

Lovers crawling through bedsheets

awaiting restless sleep

So, let us sleep now,

we'll just close our eyes

and we'll dream of better dreams

where we can live our better lives

and all of our families will be there

and we need not say good night

because the sun will shine forever

in eternally blessed Six Six Six