

{Videocoic One}

Love Song Repertoire

Para voces y ensamble

electroacústico

Diego Villaseñor

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Guías para la ejecución:

Partichelas para los músicos:

Cada músico recibe dos tipos de partichela.

- Una partichela general que indica, por cada sección, qué acciones debe ejecutar en cada sección. Por ejemplo: tocar parte de cierto módulo con cierta intención musical.
- Las partituras de los módulos que le corresponden. (La segunda columna del mapa-partitura indica qué módulos corresponden a qué músicos.)

Indicaciones que aparecen las partichelas

Ecos:

Cada uno tiene sus propios materiales primarios pero puede imitar o hacer-eco-de los materiales de otros. El eco puede ser siempre una transformación de estos materiales.

- Parámetros de los que puede hacerse eco:
 - Contorno melódico
 - Timbre (crear un sonido que se con-funda con el otro)
 - Nivel o contorno dinámicos
 - Rítmico, acento, tempo

Nota: se creativo con tus ecos, pero deja que sea claro que estás haciendo ecos.

- Haz ecos para prolongar el sonido en el tiempo y el espacio. Crea profundidad, sombras, murmullos, movimientos colaterales, ángulos o tiempos diferentes
- Crear materiales original al transformar y retransformar materiales.

Materiales híbridos:

Combina creativamente dos o más materiales diferentes, e.g. un cierto tipo de campana con una palabra. Combina parámetros... haz lo que sea que tenga sentido para tí como híbrido.

Altera entre un material y otros:

Házlo libremente. Mantén los materiales sin hibridar. Para incrementar la claridad de tales alternancias y la diferencia de materiales, haz uso de diferentes modos de articulación, tempos, ritmos, registros, etc.

Transiciones entre materiales:

Como las alternancias, pero graduales.

Improvisación:

Crea con la partitura... y el resto de los sonidos que te rodean.

La música puede tomar giros inesperados, pero asegúrate de regresara eventualmente a la música.

Adáptate a las escenas:

Adapta la música a lo que sea que esté sucediendo en la escena. Házlo, por ejemplo, a través de transposiciones, cambios de velocidad, articulación, escala, etc.

{Videcoic One}

"Coming from and going towards THE ETERNAL (the outer time) the music CREATES into the time A MAGIC STATE OF THE SOUL. This is its single aim and reason to exist." -Horatiu Radulescu.

Módulos	Músicos	Prólogo: Imágenes Antiguas de la Creación	Escena 1 Danza de los Árboles	Escena 2 Los espíritus despiertan y se encuentran	Escena 3, parte 1 Danza de los espíritus	Escena 3, parte 2 Penetrando en el árbol del mundo	Epílogo En el corazón del Árbol-Mundo
Espíritu penetrando en árbol	DV/DR/JAT/AO/JP/AJ/ND		EPA 1 Juego con el silencio y el gesto sin sonido, también pppp	EPA1 Partes del espíritu. Crecen las interacciones.	EPA1	EPA2	A partir de todo lo anterior, llegar a lo
21Nubes	AJ/ND/JAT/AO	AO/ND Ø◀ Oscuras, cósmicas, nebulosas	Muy Limpio/esparzo/lejano pp	Nubes lejanas		EPA3	que sea para el ensamble
25 Campana	JP/AO/AJ/ND	JP +→ ND		Campana		Enloquecidas Nubes	Quinteto de Alientos (grabación) Profundo, Sensual, Reverberante
28 Palabras	DV/JAT/DR	"Tu" "estrella" JAT "Abrazas"	"Entre flores perdida"	"Seducida" "Una estrella enloquecida" "tu eres"	"que baila con tus hermanos"		"El corazón del Árbol-Mundo"
Memories of a wedding	DVC/DR/AJ/ND/JAT/AO/JP		→ "Love looks, soul's eyes" S1 → S2 Repetir libremente y jugar dentro S1, transicionar gradualmente a S2	"Along calling calls in/outside" → "side by side round dances cycle" "Hibridar Nubes y Campanas"	"Towards oneness stretching out"		"Together songs erupting interplay"
		Big Bang		Juego: ecos y variaciones			



Transición



Crescendo



Transición Gradual

Para (Músicos):
 Jeanie-Aprille Tang, electrónica
 Nava Dunkelman, percusión
 Danishta Rivero, voz
 Andrew Jamieson, piano
 Jakob Pek, guitarra eléctrica y objetos sonoros
 Aaron Oppenheim, electrónica
 Diego Villaseñor, voz y dirección

Resumen de la "Narrativa"

[Prólogo] Durante la Creación, Espíritu inmediatamente se fracturó en una multiplicidad. A través de tal fractura y como su causa, (Amor) llegó a la existencia como la fuerza a través de la cual todo nace y arde: Unidad, quién es el segundo nombre de Burlador: el siempre recombinante y (auto)-diferenciante proceso creativo. [Escena 1] Una infinidad de años después, dos instancias de Espíritu despiertan en un Bosque, lugar de las almas. [Escena 2] Este despertar es un ascender amoroso desde el cuál se descubre un río de entusiasmo y energía fluyendo hacia dentro y hacia afuera del Bosque. Ello da lugar a una celebración del amor de las instancias de Espíritu, lo que gradualmente lleva a la colectividad de las almas a conjurar a Matrimonio de Espíritu. [Escena 3] A través de Matrimonio, Espíritu descubre y penetra en la profunda realidad de Bosque, encontrándose con su multiplicidad no-fragmentada de flujo: la interrelacionalidad Árbol-Mundo del todo. Estar en el Árbol-Mundo es devenir Él. Espíritu, ya no más dos instancias de sí mismo, fluye a través de Árbol-Mundo en una marejada incontenible de energía que finalmente lo conduce hasta su capas más profundas, más allá de sí mismo, hasta sentir su conexión con todo lo que lo rodea.

"Plot" Summary:

[Prologue] During Creation, Spirit immediately split into a multiplicity. Along with such a split, and as it's cause, (Love) also came into existence as the force through which everything strives and "borns/burns" towards: Unity, the second name of Trickster: the ever recombinating (self)differentiating creative process. [Scene 1] An infinity of years after, two instances of Spirit awaken in a Forest, the place of spirits. [Scene 2] Their awakening is a rising in love and a river of movement and energy is discovered flowing out an into the Forest. A celebration for the love of (this instances of) Spirit starts to take place, and gradually becomes a collective incantation that leads to the Marriage of Spirit. [Scene 3] Through Marriage, Spirit discovers and penetrates into the deep reality of Forest, discovering it's unfragmented multiplicity of flow: the WorldTree interrelatedness of everything. Being in the WorldTree is becoming It. Spirit, no longer two instances of itself, flows through WorldTree in an uncontainable surge of energy which ultimately leads it into Its deeper layers, going beyond its self and feeling its connections to everything else.

Módulos

21 Nubes

(para piano)

por Diego Villaseñor de Cortina

Nota para la ejecución de 21 Nubes:

Claves:

La partitura no contiene claves. Ésta puede ser tocada con las claves de Sol y Fa, o puede usarse cualquier otra clave.

Tema:

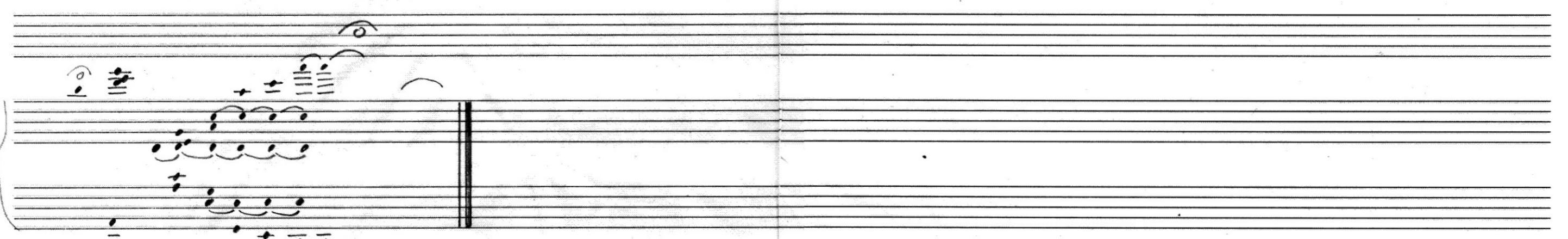
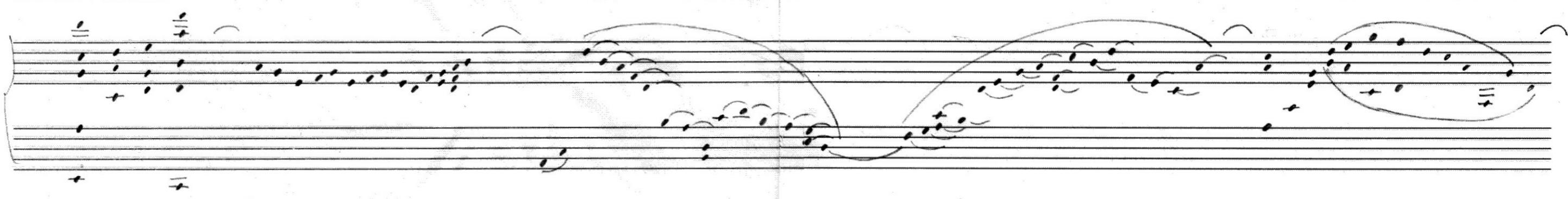
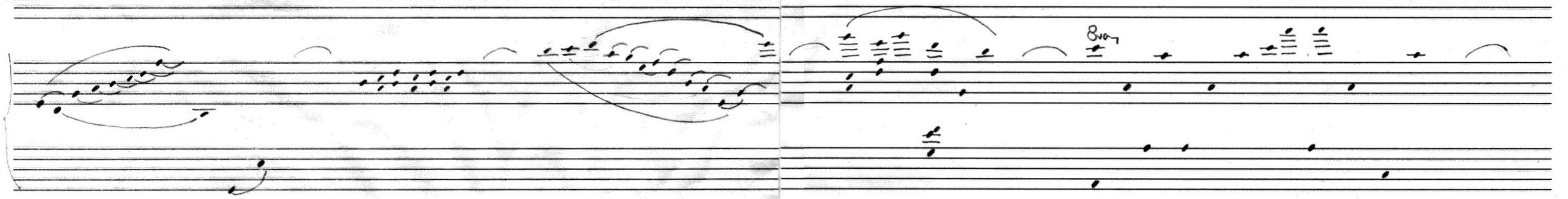


Fecha:

Tema:



Fecha:



28 Palabras

(para voz sola)

por Diego Villaseñor de Cortina

Tu
eres una
estrella que baila
entre las flores perdida
una estrella enloquecida, soñadora, seducida,
ay, abrazas aquello que te consume
anda despierta, corre, danza con tus hermanos

Símbolos usados en 28 Palabras:

- o Tono ordinario (breve y Largo)
- ▼ ▷ Aire "entonado" (breve y largo)
- Transicion de un tipo de sonido a otro
- [S] Consonante Sostenida
- ↑ Inhalando
- ↓ Exhalando (canto ordinario)

ma: _____ Fecha: _____ Tema: _____ Fecha: _____ Tema: _____ Fecha: _____

This figure displays five staves of handwritten musical notation, likely for voice or a combination of voice and piano. Each staff consists of five horizontal lines. The notation includes various musical elements such as notes, rests, slurs, and grace notes. Handwritten annotations provide lyrics and IPA transcriptions for specific sounds. Some annotations also include performance instructions like 'Resistabas' and 'Pecho'. The overall style is a mix of musical notation and vocal analysis.

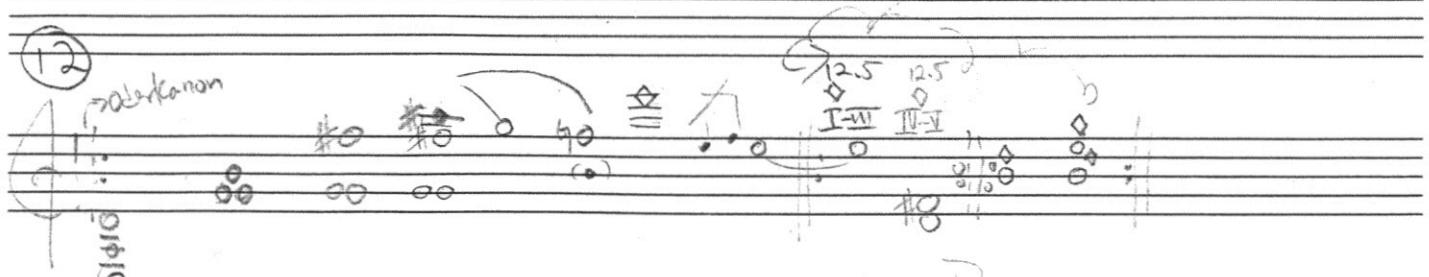
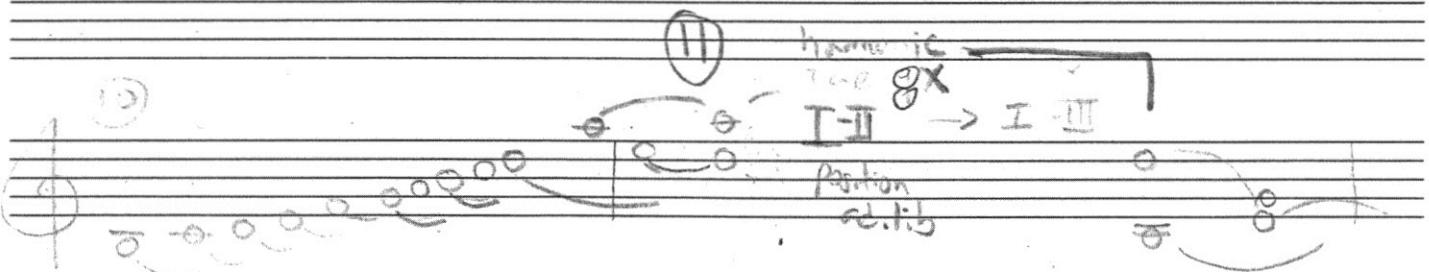
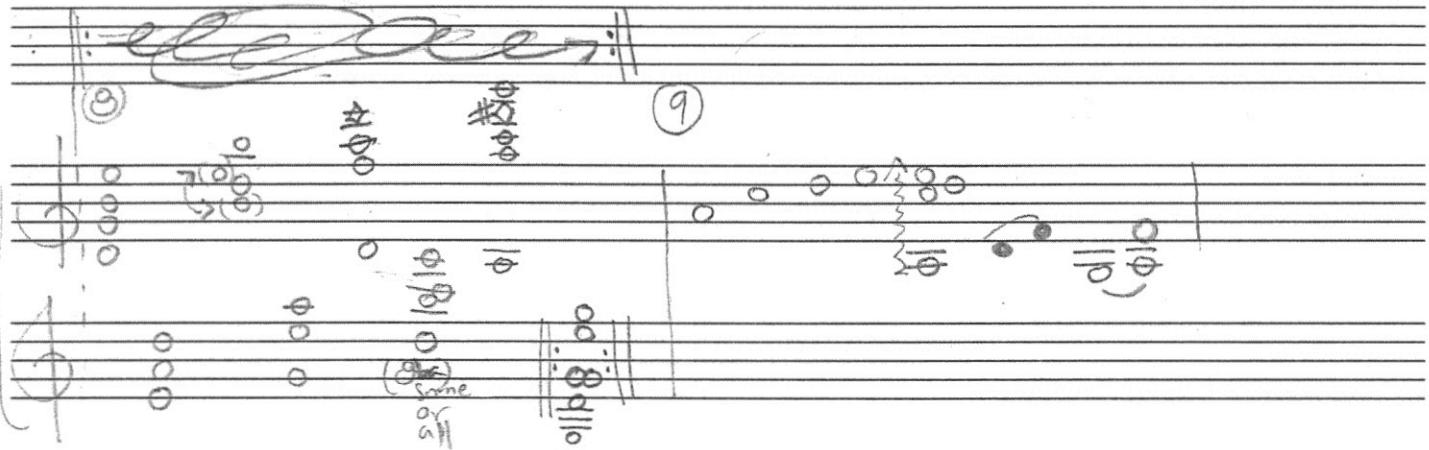
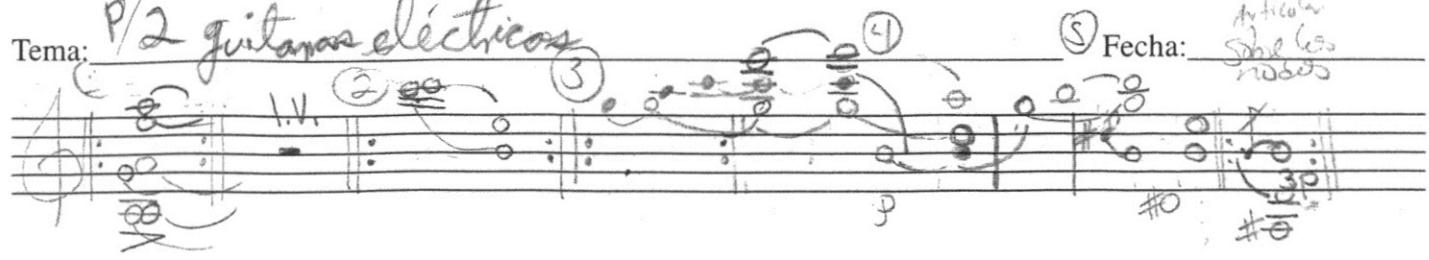
25 Campanas

(para una o dos guitarras eléctricas)

por Diego Villaseñor de Cortina

Tema: P/2 guitarras eléctricas

Fecha: 5/10/2023



Tema: 13

* non 8va and 8pp

Fecha:

Musical score for exercise 13. It consists of two staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains notes such as B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, 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E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, 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E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-2

(17)

Tema: I

Fecha:

(18)

(19)

(20)

(21)

Tema:

Fecha:

(22)

(23)

(24)

(25)

Memories of a Wedding

cuatro movimientos

(para dos voces y uno o más instrumentos)

por Diego Villaseñor de Cortina

I. **Love looks, soul's eyes** / Miradas de amor, ojos del alma

II. **Along calling calls in-outside** / Cursando llamadas que llaman del ex-in-terior

III. **Side by side round dances cycle** / Lado a lado las rondas en ciclo

IV. **Together-songs erupting interplay** / Canciones conjuntas invocan interacciones

Tema:

Love looks, soul's eyes

Fecha:

Gently resonant

free

Var repeat only as resources of the first time

rep. and Var. notated lib.

gradually expand (mostly upwards) (octaves - harmonics)

* gliss: any kind of gesture that implies such contour interact with play with S

(cont)

lives) look(s)
Rep and Var

Disintegrate → (dis)

(no clef) Gradually integrate |

Var.

Imitate →

Freely

Transit to (trans.) A → ee I

Choose or arp between pitches and/or motifs

Freely

Trans. Echoing Trem., C.R.P or Sim.

disintegrate (dis)

expanding

imitate ↗

Tema:

Fecha:

Alternate "I is I"

is I is

is → S I is

echo

8ba/15ba

→ difusing + echoing →

I → is eyes

(dis) Echoing + variation

↳ Voices: 8va/15va/gloss,
↳ itself

(difusing + echoing)

Along Calling Calls in/out-Side

Tema: Move by contiguity: Left-right-up-down-diagonals

Fecha: _____

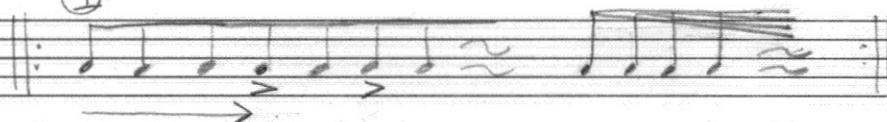
Fast-Slow

Side by side round dances cycle

Tema: Any materials w/this rhythms, Accel→Ball. perpetuo

Fecha: _____

①



Cycle between rhythms

②



⑥



Repeat all or parts and play

10 Sa

(a) ide bai sa z i d

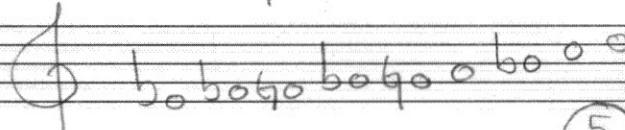
Sa z i d

bai

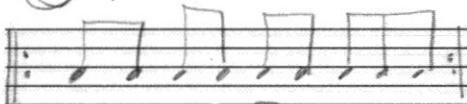
Sa aid

round dances sa z i col
ra v und dances sa z i col

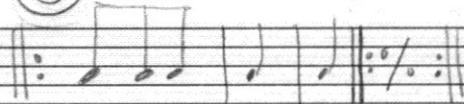
Come and go in and
out of this harmony (optional)



③



⑤



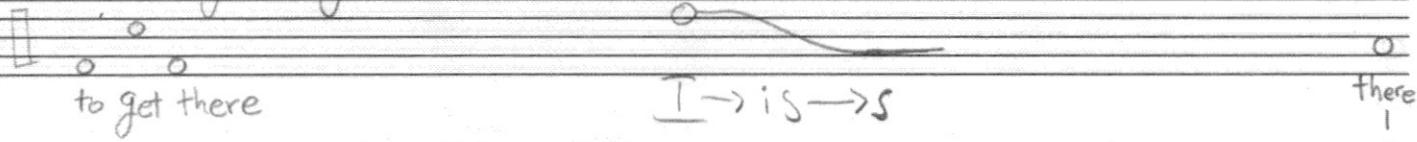
④



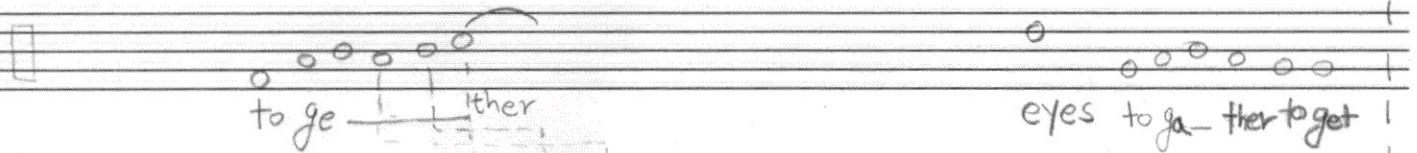
Together Songs erupting interplay

Tema: _____ Fecha: _____

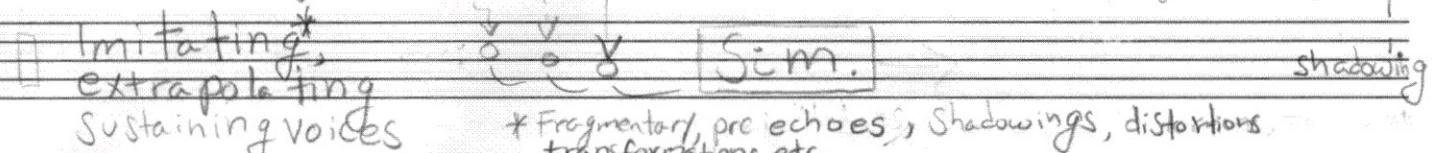
Gradually growing



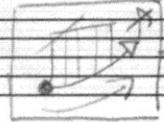
I → i s → s



eyes to ga-ther to get

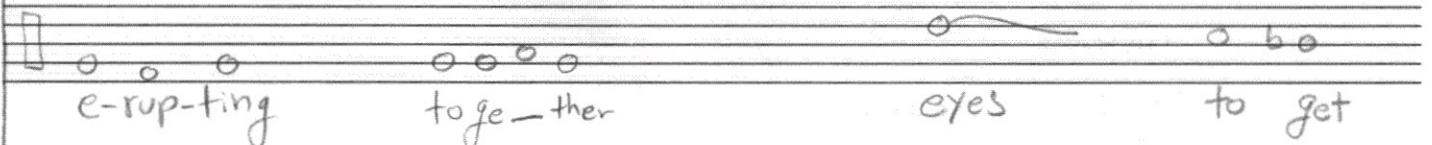
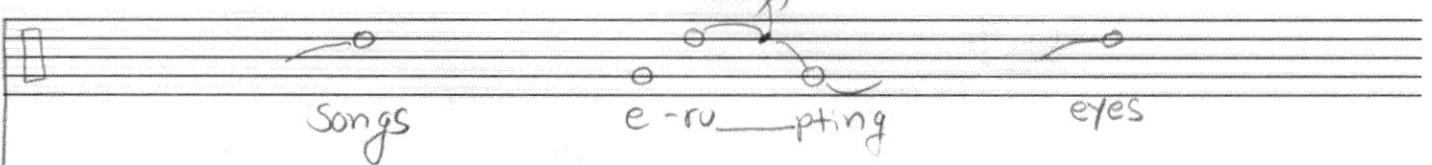
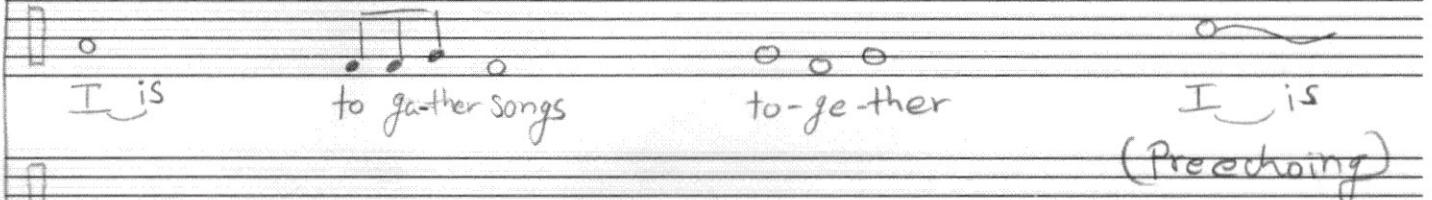
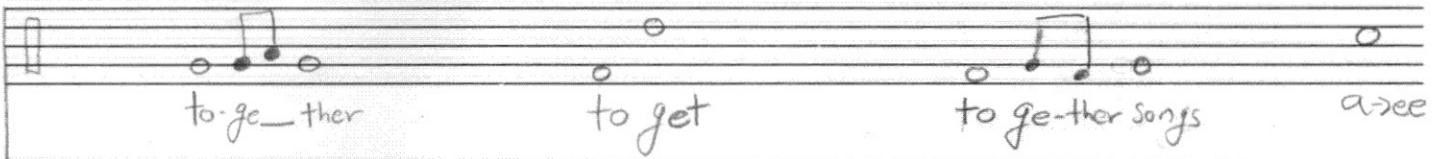


* Fragmentary, pre echoes, shadowings, distortions, transformations, etc.



Play with contour, vary

shadowing



erupting →
trembling

Tema: _____

Fecha: _____

eru-ting Songs erupting

a>ee → I c-rup i(lee) In two eyes

Clustering → Dclustering returning echo clusters all registers PPP

to ge-ther I is I in songs in I erupt-

I is I inter play I

Reverberance Continue → echoing Preechoing

(PPP) dissolving diminuendo

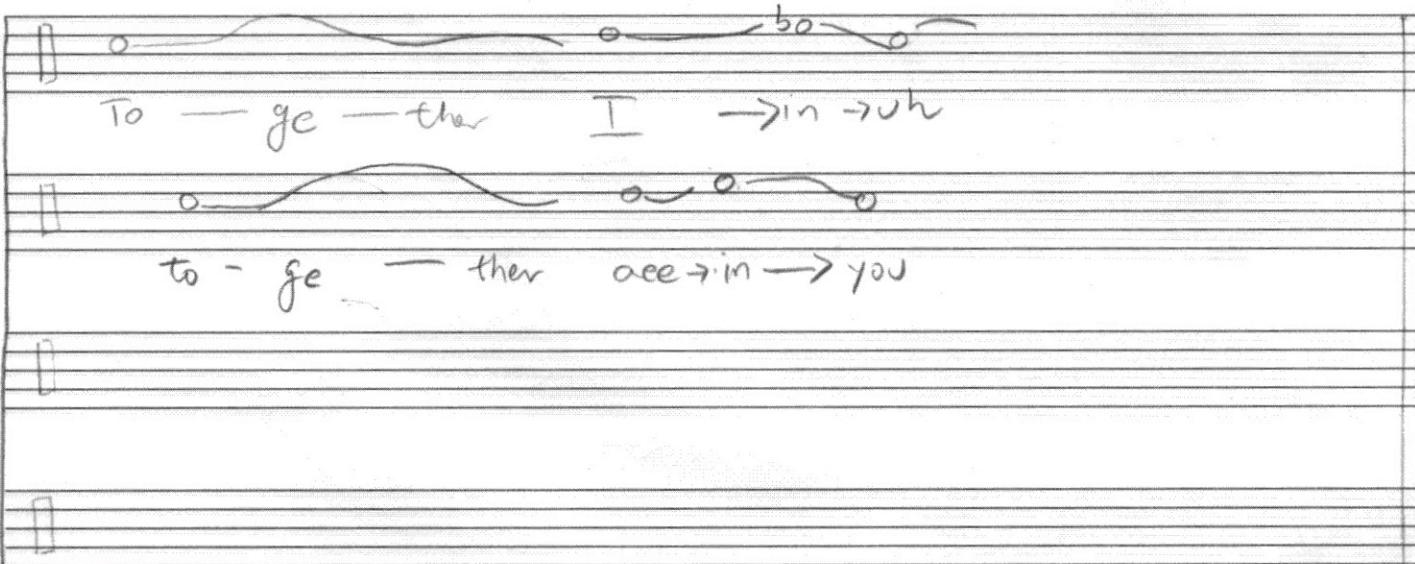
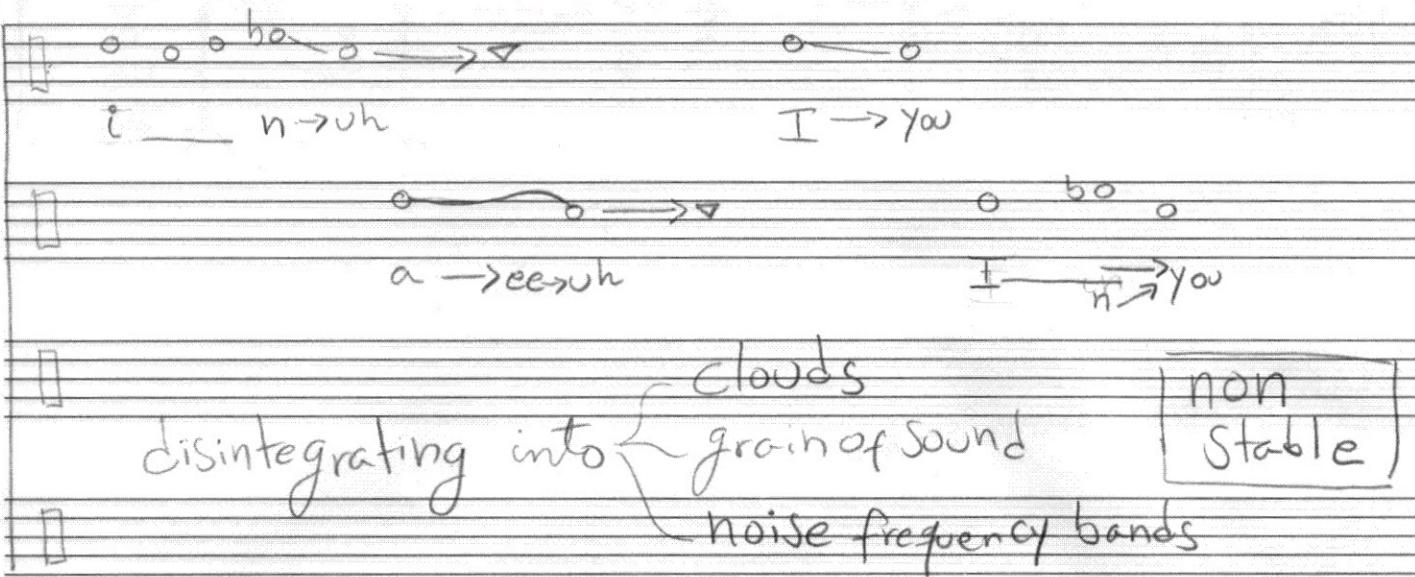
to-ge-ther i-n play

ee in two erupting in te-r I in two

only echoing w/ variations

Tema: _____

Fecha: _____



Espíitu Penetrando en Árbol

(microdrama)

Para flauta

Por Diego Villaseñor

Simbología

) = tiempo silencioso, sin duración definida

(+) = los eventos de la casilla anterior se agregan a los de la siguiente.

→ , ← = transición gradual

H = elemento (o casilla) predominante.

Duraciones:

= breve posible (no necesariamente brevíssima, dependiendo de la técnica).

= menor o igual a 2/3"

= menor o igual a 1 1/4"

= menor o igual a 2 1/2"

Notas:

1) La duraciones más largas pueden ser tan o más cortas como las más cortas, pero ninguna puede ser más larga.

2) Deben predominar las duraciones breves, menores a la máxima.

Tímbres:

• = tono (glissando o no)

✗ = golpe de llave

▽ = tono eólico, o ruido blanco

■, Texto descriptivo = Sonido vocal
Ruido si esta escrito con la articulación "to",
sin fl o con fl (en cuyo caso es pizz.)
En-tonada donde se indica
Realizar la descripción

◆ = whistle tone

= Multifónico. Inestables siempre. Siempre < **sfpz**
Producido primero un tono, luego el resto (2 o más)
Las "onomatopeyas" sugieren un color particular

Registros:

G - grave

M- medio

A - agudo

Y combinaciones:

G/M - grave y medio

GM - predominantemente grave, parte medio.

Etc.

((en) el bosque)

Meciéndose lentamente

Deviniendo: 'elementos boscosos'-reales, espíritu-imaginario

muy largo

(aquí la flauta:
rama oscilando con el viento,
lento, ad lib.)

Sin flauta (s.fl.) → fl, no boquilla → boquilla

Viento → (eólico) → a muy oscuro (hojas-viento)
→ w.t. c/ruido

hasta el silencio

Voz: (sólo aire) Viento suave-cálido → pppp → ppp
(sólo aire) (max) (max)

No muy corto más largo más corto

ppp (hoja-tierra)

pizz.

ca. 9½"

Vib. irregular → (eólico)

poco sim. sfz

mp (max)

boquilla cubierta (b.c.)

↑ = inhalar

corto

poco gliss. ad lib. 1)

Voz: u → a → e → i

ppp (max)

(sólo aire) p (max)

1) Sonido percusivo que no interfiera con la altura del tono eólico. E.g.: golpe de uña contra el cuerpo de la flauta.

hoja cayendo (de perfil)

corto accel. "gliss." ad lib. → muy muy largo

poco gliss. pp (max)

suficientemente

A musical score page featuring a treble clef on the left. The lyrics "más" and "a" are placed above the staff. Below the staff, the words "muy suave" are written above the word "oscilando". The word "entre" is followed by "sus tonos o no" and "ramificándose". The word "inestable" is written below the staff. The title "II Multifónicos" is centered at the bottom.

largo

The image shows a musical score for 'La Cucaracha'. The lyrics are written above the notes, with 'duro' at the beginning, followed by a series of notes with the words 'a', 'r', 'i', 'u', 'o', 'a', and 'suave'. To the right, the word 'menos' is written above 'largo'. The music consists of a single melodic line on a staff with a treble clef, starting with a B-flat. The notes are eighth notes, and the tempo is indicated as 'se' (semejante) with a note value of a quarter note. The dynamic instruction 'gradualmente' is placed below the staff. The score ends with a closing bracket and a half note.

**menos
largo**

más
largo

hoja cayendo

(más breve)

A musical score excerpt for strings. The key signature is B-flat major (two flats). The dynamics are marked as ***ppp***. The tempo is ***largo***. The first measure shows a melodic line with grace notes and slurs. The second measure shows a similar melodic line. The third measure contains a double bar line with repeat dots. The fourth measure starts with a dynamic of ***accel.*** followed by a box containing two 'x' marks. The text ***(niente: mímico)*** is written below this. The fifth measure ends with a dynamic of ***pizz.*** and a bold ***p***, with the text ***possible*** written below it.

más largo

s.fl. → fl. alejada → ord.

corto

poco más largo

Voz: gliss.
(sólo aire) u → o → e → o → e → o **pp max** → i → e → i → e

pppp max
poco gliss. ad lib.
ritmo no muy rápido, irregular

más breve

— breve —

corto

altura de la aliento

corto

muy largo

b.c. → w.t. → ord.
con ruido

s.fl.
pseudo-w.t.
dental

menos largo

poco gliss.

pp (max) **p** **ppp (max)**

breve

menos largo

pp <

poco más largo

b.c. ↑

poco gliss.

pp max

más corto

muy largo

ord. **a** **brillante** **a** **oscuro** **a claro** **a muy oscuro** **a claro**

daemonic/devilish bisb. suave -----

gliss.

p (max) **sfz poco** **ppp (max)**

(viento-eco)

2) Levantar los dedos de las llaves, con un gesto "exagerado" (mímico)
y produciendo un mínimo de sonido o ninguno.

corto **s.fl.** **más corto** **no muy largo** **corto**

2)

Voz:
(ruido) **T(i)**
palatal

pp (max)

pppp (max)

3) Contener la respiración, en las pausas hasta el final de la sección.

s.fl. **muy corto** 3) → fl. (sólo como resonador) **muy corto** → s.fl. **muy corto**

pp (max) Voz: Rr-o-i-o-e **pp** (max) **pp** (max)

muy largo

→ fl. → s.fl. → fl. → s.fl. 108 → (tono ord.) w.t. pseudo-w.t. lengua-paladar → silbido claro

Pu → **sfz** poco → **p** → **pp** (max) → **pp** (max)

gliss. ad lib. rápido e irregular

w.t. pseudo-w.t. lengua-paladar → silbido claro

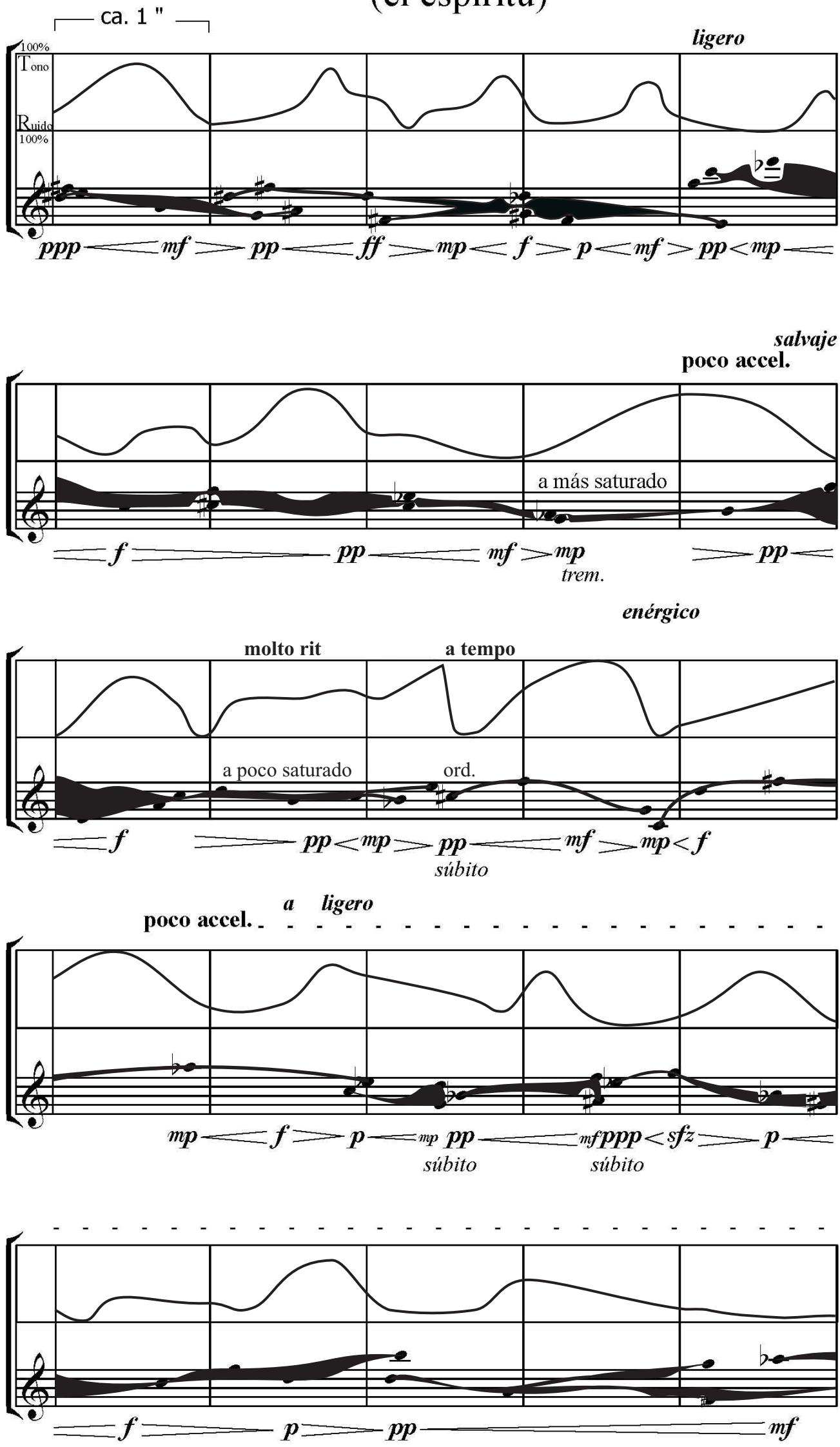
108

una respiración (inhalación) enérgica

muy corto ↑ → fl. (resonador) **más corto**

a → A attacca

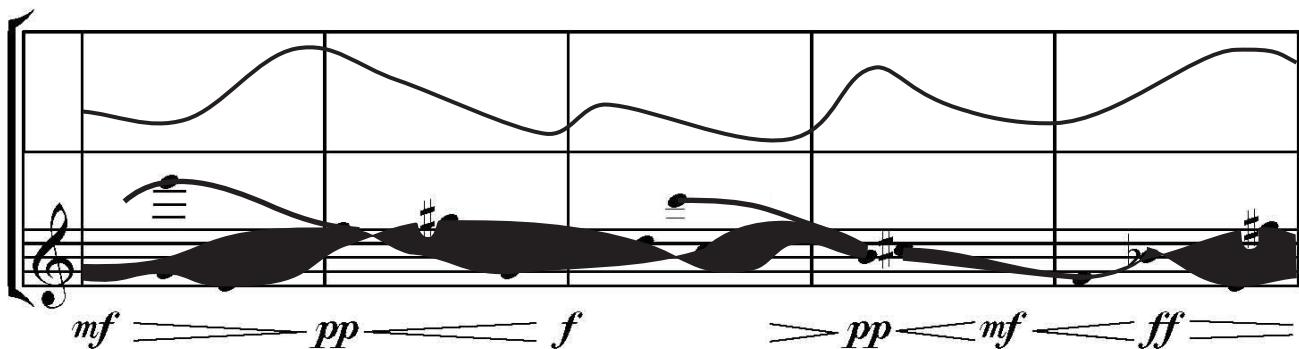
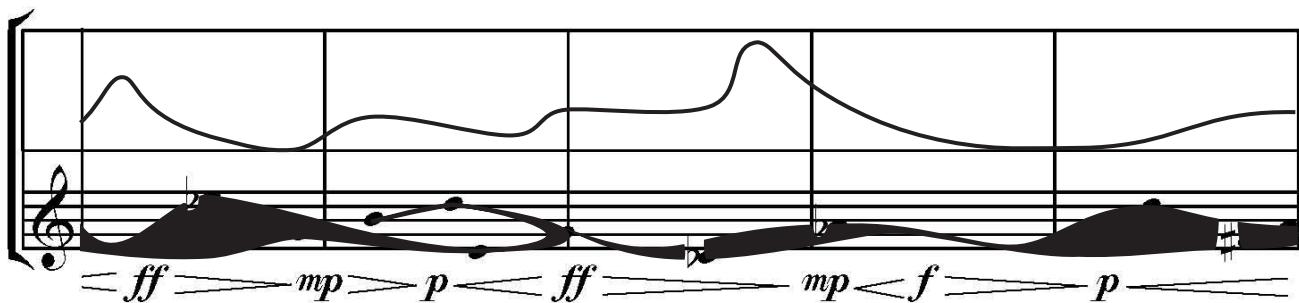
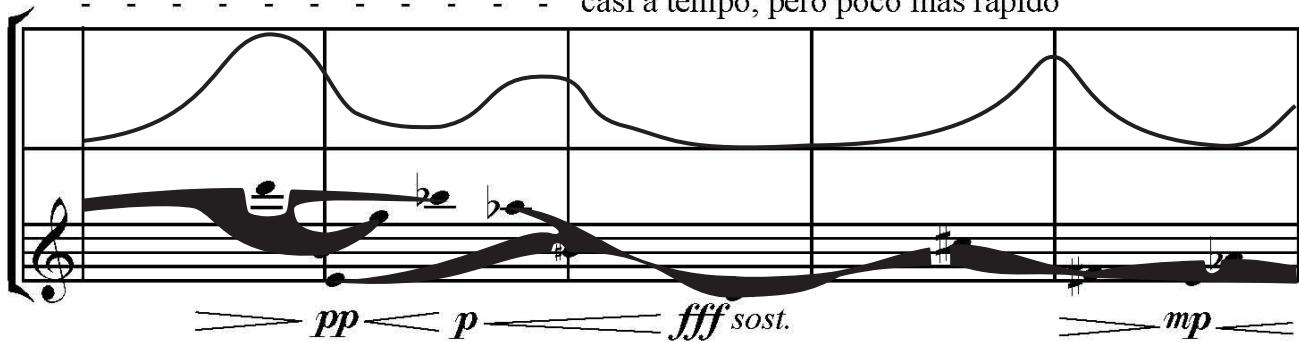
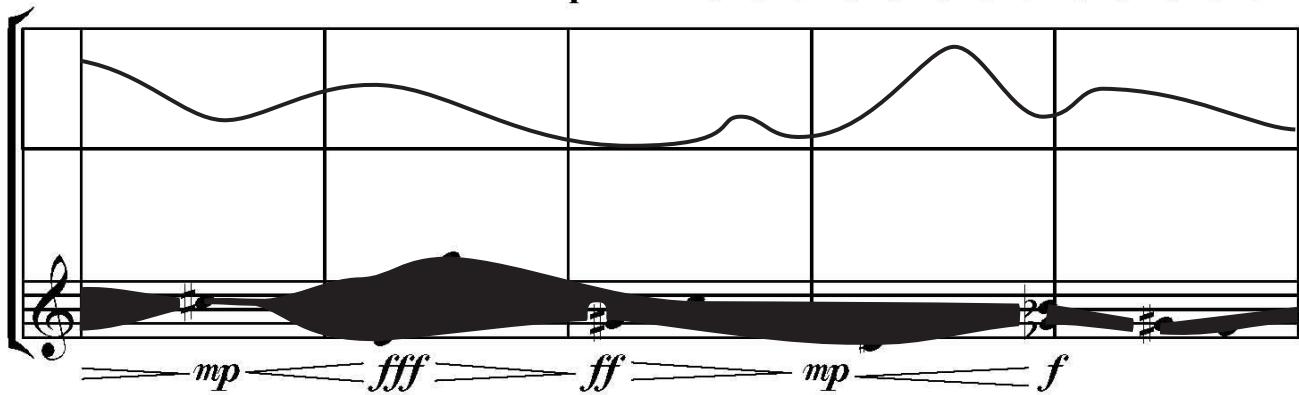
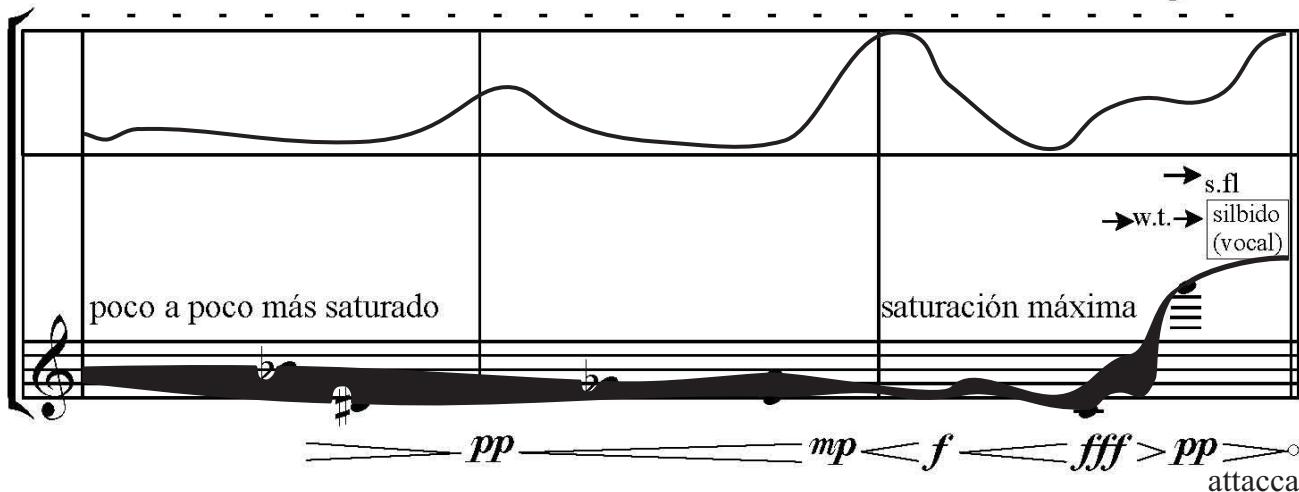
(el espíritu)



2

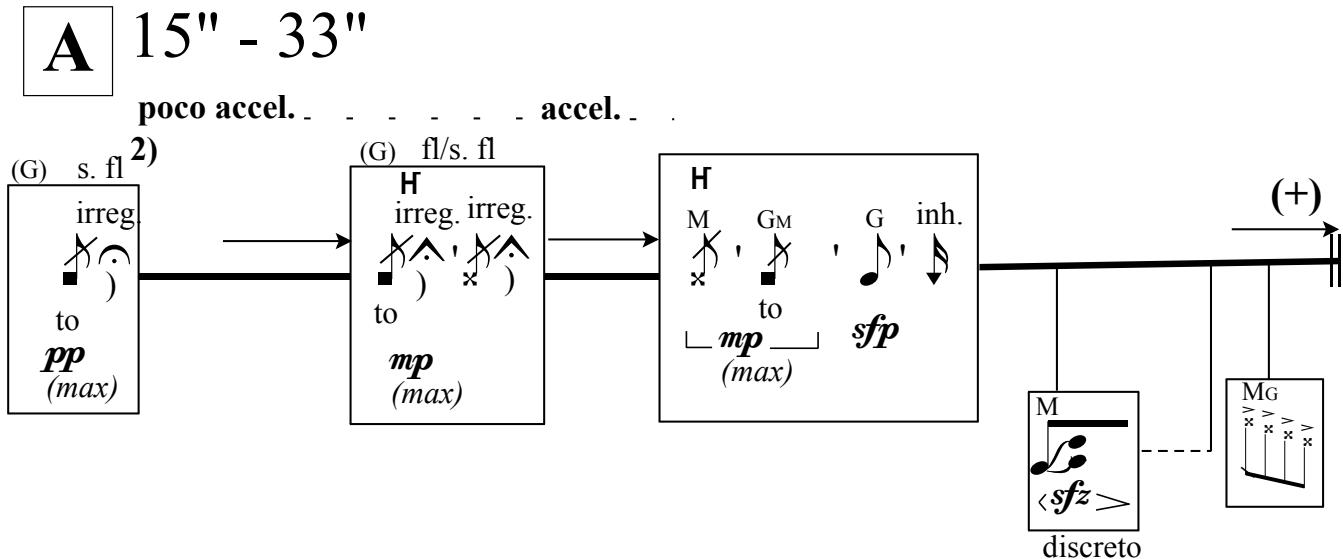
*a muy ligero, brillante**salvaje posible,
extremadamente enérgico hasta el final*

casi a tempo, pero poco más rápido

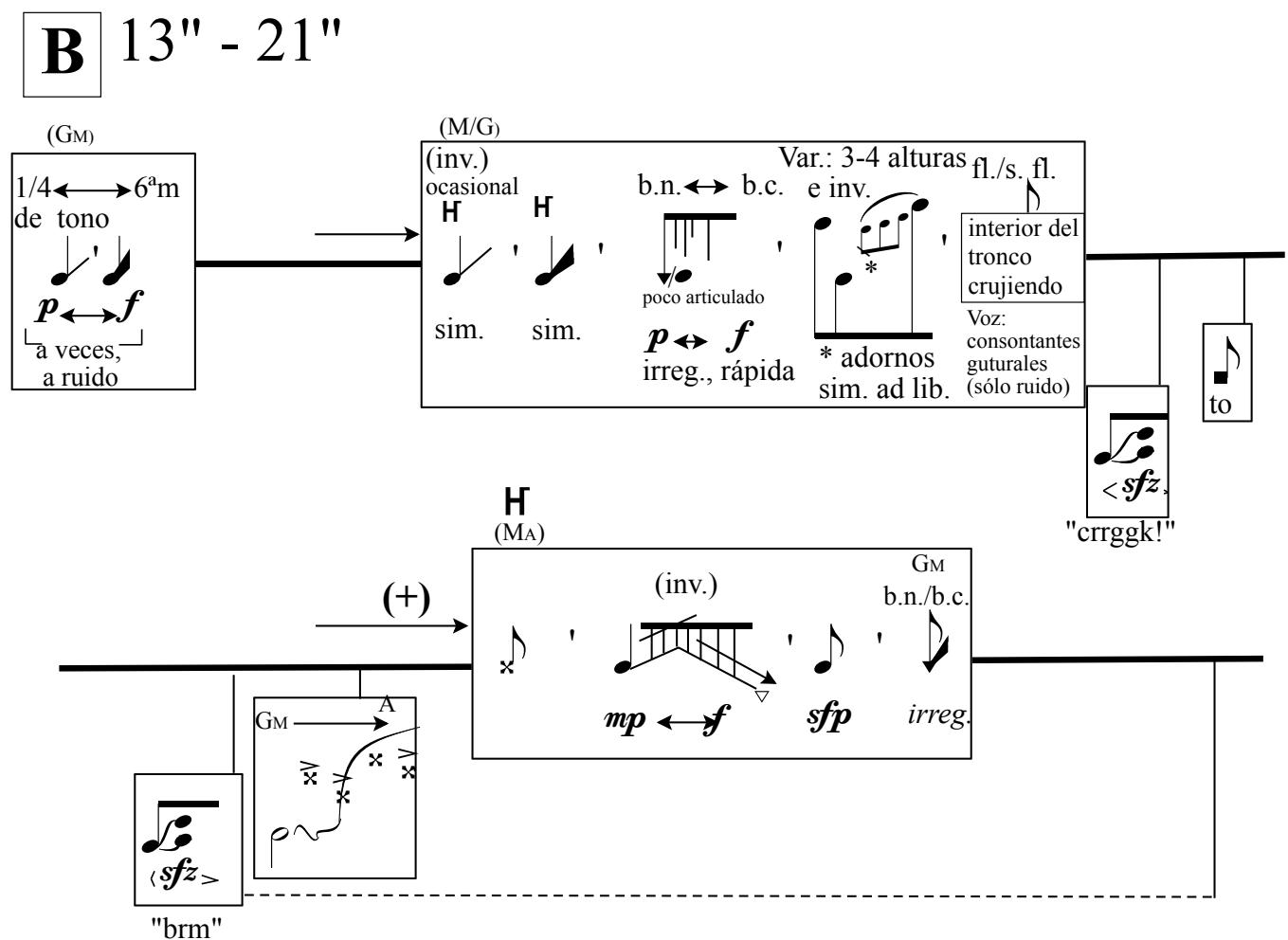
*poco rit.**a ligerísimo*

(espíritu penetrando-deviniendo árbol)

(raíz-base)



(tronco-corteza)



(ramas-hojas)

C 20" - 31"

MG
f
voz: entonada

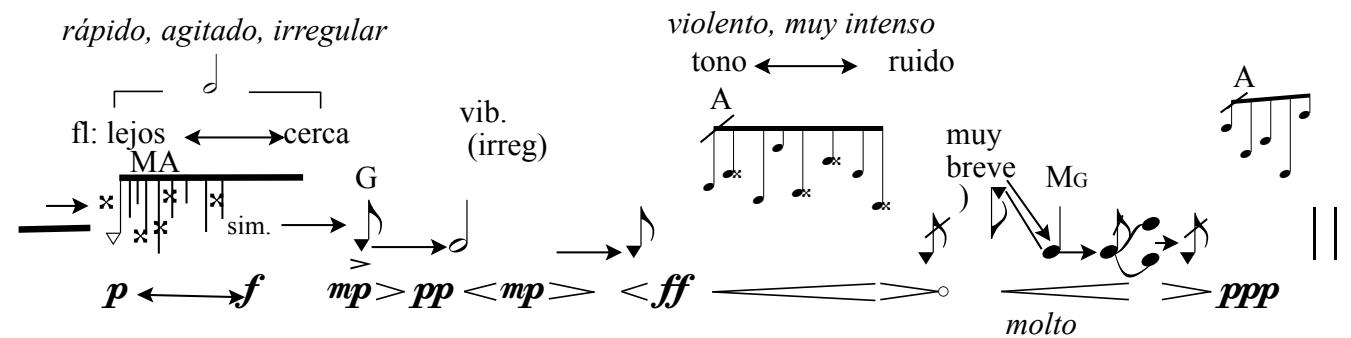
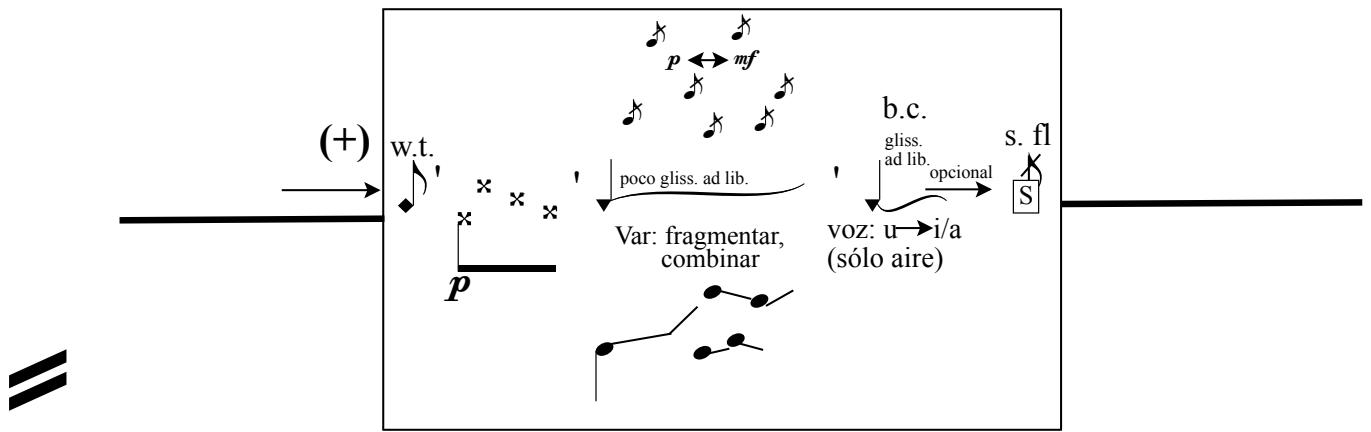
(fragmentar)
(inv.)
AM MA A A/M
p-f
irreg., rápida

Tono (inv.)

Ruido

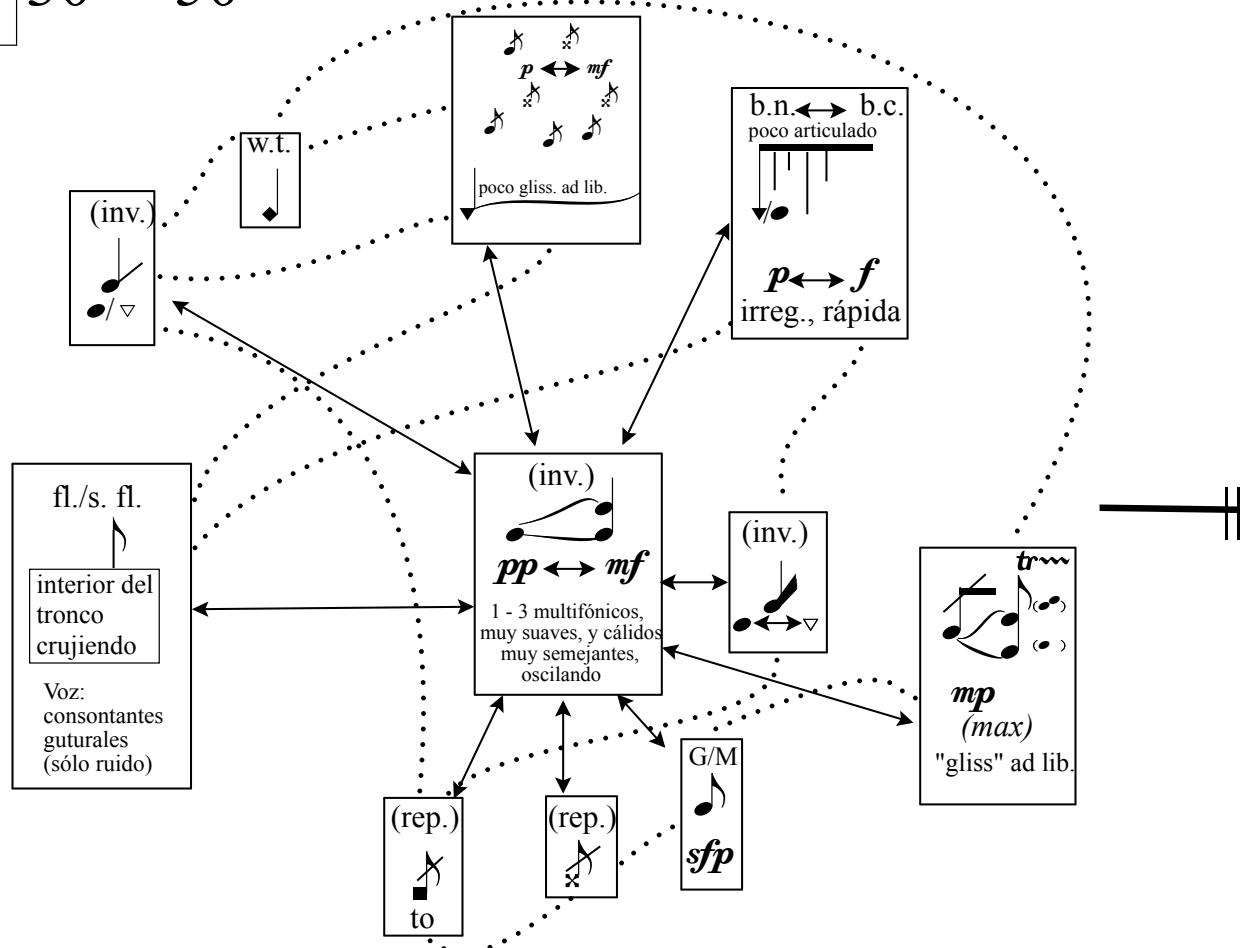
(+)

Pero poco a poco
abandonando los elementos
de las casillas anteriores.



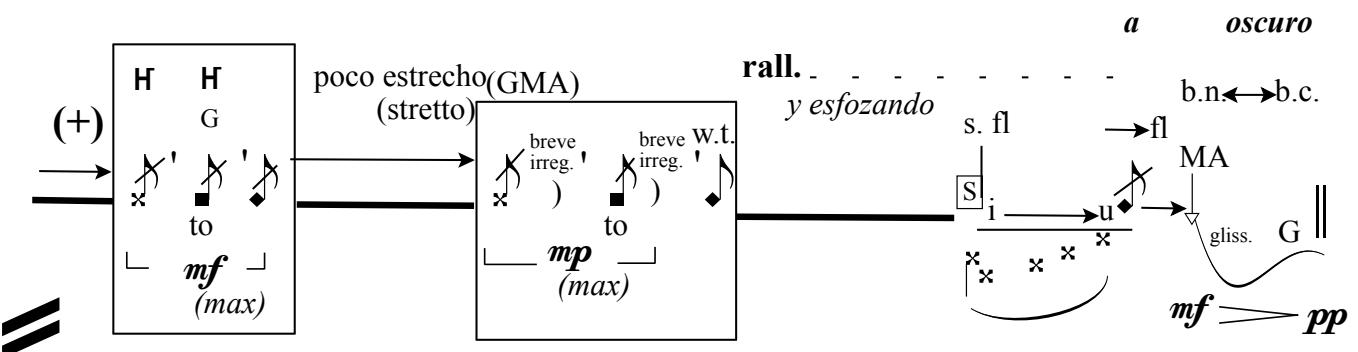
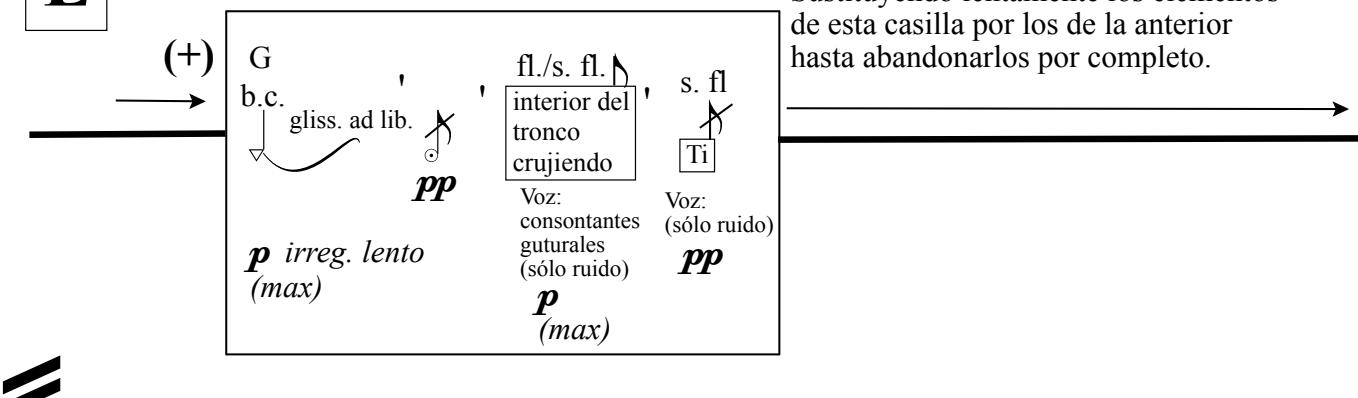
(circulando-ser del árbol)

D 30" - 50"



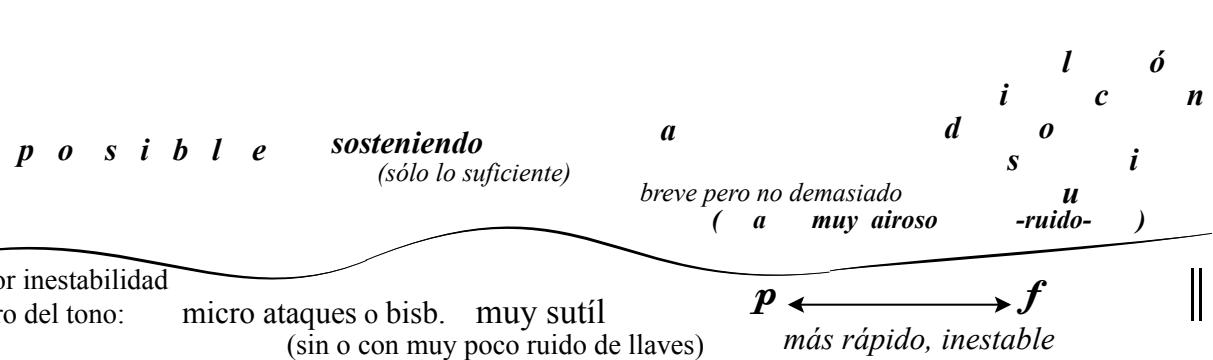
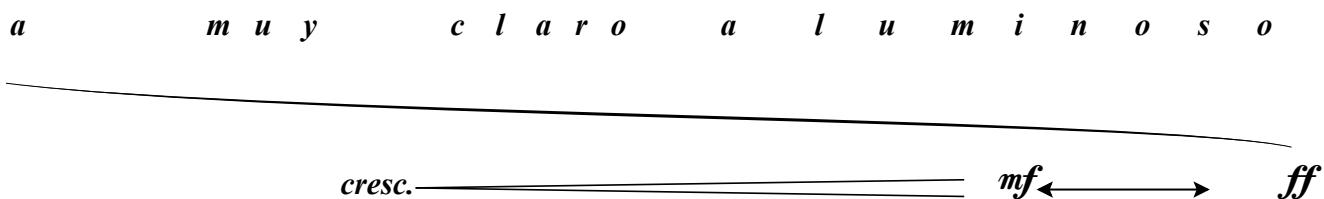
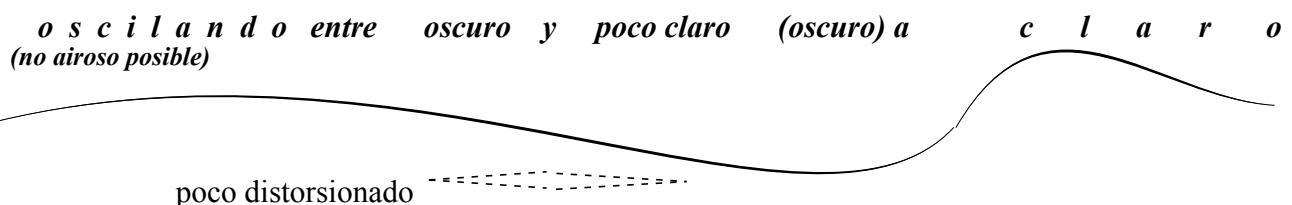
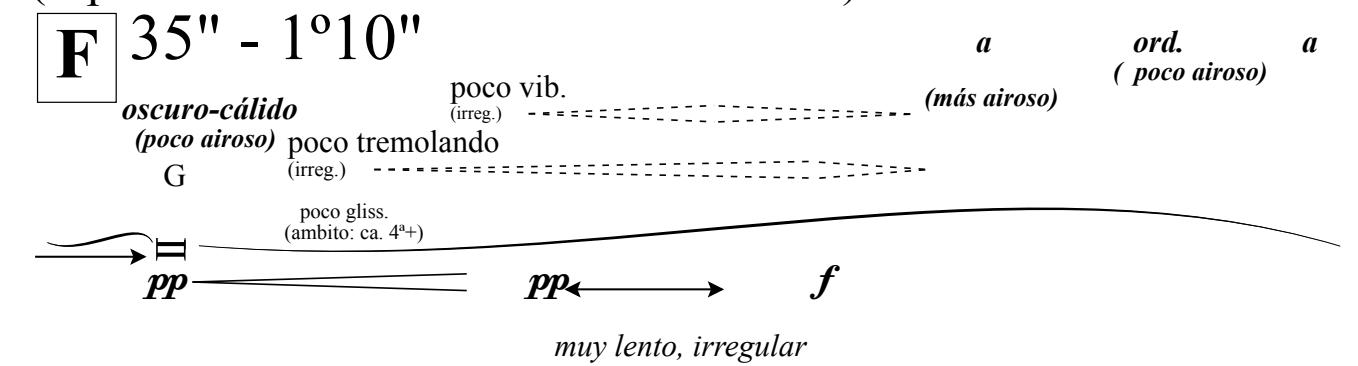
(oscilando: dentro-fuera)

E 25" - 40"



(espíritu en el corazón del árbol-saliendo)

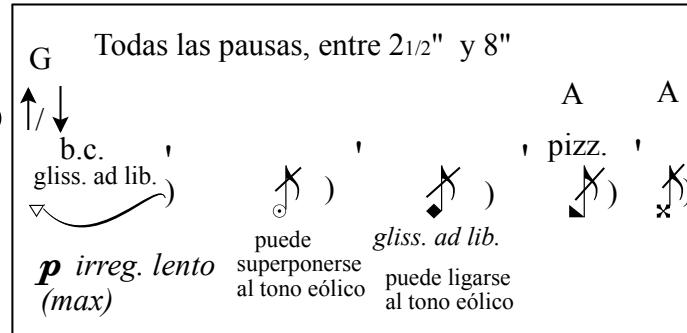
F 35" - 1°10"



G 30" - 50"

no muy corto

)



=

Entre 5 y 8 eventos sonoros

— — — — —

no muy corto

)

^{s.fl}
S

.)

||

ppp

Anexos: Partichelas

La partichelas se presentan en el siguiente orden:

Danishta Rivero, voz

Jeanie-Aprille Tang, electronica

Aaron Oppenheim, electronica

Andrew Jamieson, piano

Nava Dunkelman, percusión

Jakob Pek, guitarra eléctrica

Videocic One: Danishta Rivero

Play freely with the sonic meanings of the words, take inspiration from the original scores, but don't restrict to that.

Prologue : Images of Antique Creation

A. “You”

DV starts by singing “You”, then sudden Ensemble explosion right when DV is almost at his loudest in A.

- a. ca. 3" — “Tu”/“You” FROM *28 Palabras* - Blending with DV and ensemble, as much as possible. Prolong DV’s sound for a bit then fade before ensemble does.

FF to PPP

B. “Nebulae”: Spirit filters out-into the universe

Voices emerge and gradually diverge in an interlacing movement. An airy-dusty nebulous dance.

Conceal the gender of your voice.

- a. “Tu”/“You” FROM *28 Palabras* - gradually diverging and interlacing. Mostly white noise sound, no or almost no tone.

PP crescendo

C. “Abrasas”/“Borning”: Stars [Separation-yearning]

Divergence continues, and gradually a burning desire emerges for Spirit(s) to hold themselves together.

- a. “Tu” transitions into “Abrasas” FROM *28 Palabras* (play freely with the sonic meaning of the word, take inspiration, but don
- b. “Abrasas” leads to a climax: the whole ensemble “embering” to **FF**

D. Transition

Billions of years fast forward: Big Bang era universe into ours. Solid matter, the earth, a forest.

- a. 5-7" —Effort-full DIMINUENDO, as a containment of energy, solidification
FF to niente

Scene 1: Dance Of The Trees [Very still until D.]

A. Forest [Being the forest]

Sparse, almost no sounds, gestures, playing with silence

- a. Swaying as trees, producing almost no sound, but gesturing in the stillness the inner movements of the forest.
- b. Forest sounds from *EPA I*.

B. Clouds

- a. Continue with A.

C. “Entre las flores perdida”

Hybridizing with the rest of the ensemble, and Echoing.

- a. “Eres... entre las flores perdida” FROM *28 Palabras*. Often white noise.
PPP but gradually gaining presence.

D. “Entre las flores perdida” TRANSITION to “Love...”

DR sings “Love” and introduces the first song from MOAW.

- a. Transition to “Love” FROM *Memories Of A Wedding*. Building with Aprille’s triggered SAMPLE “Tu... eres una e... perdida”.
- b. “Perdida” grows into “Love”

E. “Love looks souls eyes” [SEE SCORE]

- a. Play from score “Love looks soul’s eyes”
- b. May repeat any instance (word, voice, sound, phrase, etc.) of the song at any point. Divisions in sections S1 and S2 might be inspiring. Approach the song as sort of timeless thing.
- c. Create Transitions with with “Entre las flores perdida”

F. “Seducida” -- TRANSITION Layer (TL) 1

Both Transition Layers start simultaneously. Forest and Clouds layers continue too.

- a. Transition to “Seducida” FROM *28 Palabras*. Elements of MOAW and “Entre las...” may remain.

G. Echo-variations game -- TL 2

- a. Everyone echoes* each other. Never too cluttered, leave space.

*Each echo process diminishes in intensity and then grows back. At the same time creative transformations of the sound occur.

Scene 2: The Spirits Awaken And Find Each Other

A. Spirits Awaken

- a. TL's continue for a while but becoming sparse and fading
- b. EPA I, gradually emphasizing the Spirit elements.
- c. Blend in everyone

B. Along...ing

Transition from EPA 1 to "Along calling calls in/out-side"

- a. Sing "Along" FROM *Memories Of A Wedding* with longing.
- b. Interact with SAMPLE "Lonely Bird"

C. "Along calling calls in/out-side" [SEE SCORE]

- a. Play
- b. Alternate and hybridize a little with EPA I
- c. It is possible to alternate with una "Una estrella enloquecida".

D. Spirits interaction grows TRANSITION to "Side-by-side..."

Will SUPERPOSE with **E, F, G & H**

- a. "outside-by-inside-by..." as transition to side-by side.
- b. Hybridize with "side-by-side"
- c. Bring in rhythms of "side-by-side"

E. "Side-by-side round dances cycle" [SEE SCORE]

After a while start this layer, it SUPERPOSES with **D & E**.

- a. Sing "Side-by-side round dances cycle"
- b. Alternate with "Tu eres" FROM *28 Words*
- c. Gradually hybridize with "Tu eres"

F. "Towards oneness stretching out" TRANSITION LAYER 1

This layer ends up becoming EPA II (Scene 3>Pt.1>B.)

- a. At first hybridize layers **E & F** with "Towards oneness stretching out" FROM *Memories Of A Wedding*. (E.g. **Tu** or ro-**u**-nd with **To**-wards.)
- b. Then gradually sing "Towards..." ... Extend or shorten the piece, improvisationally.
- c. Alternate with "Tu eres" and "Side by side..."
- d. Fade out **E Layer materials**

G. Expanded intense forest TRANSITION LAYER 2

Forest perceived with very heightened sensitivity,
everything --even time-- is magnified and "distorted" (relative
to human perception)

- a. Continue with **F. Hybridizing-echo**. React to the changes in the perception
of the environment.

Scene 3: The Marriage

Part 1- Dance of the Spirits

Energy intensifying constantly until **Part 2 D.**

A. Merging Spirits and Layers [SPT I --> SPT II: EL ESPIRITU]

Both Transition layers continue and along with "Towards
Oneness..." they will merge into SPT II

- a. Increase hybridization.

As the scene evolves the IMAGE is that of two dragon like spirits
interlacing.

B. “Que baila”/”That dances”... “Con tus hermanos”/”With your brothers (or ‘being hands’)”

Increased tension leading to “El Espíritu”

- a. Incorporate hybridized alternations of “Que baila” and “Con tus hermanos”
FROM *28 Palabras*

C. El Espíritu [SEE SCORE]

At CHANGE: 3-5” transition into ONLY this material, play
through score. SEGUES into **Part 2 A.**

- a. Sing “El Espíritu”.

IMAGE two dragon like spirits interlacing, then merging
into one.

- b. Following being followed by Aaron
- c. Interlacing with DV and Aprille

Part 2 - Penetrating Into The World-Tree

Playing SCORE "Espíritu Penetrando-Deviniendo Árbol (EPA III)". JP starts then everyone gradually integrates

A. Accessing the World-Tree [See Score]

Score Sections A-D correspond to sections here. From a - c, gradual ascension in pitch.

Create your own versions of the sounds

- a. "EPA 3A" (Roots) FROM *EPA III*
- b. Transition into "EPA 3B"

Discovering the extremely strong energy of the tree

- c. Transition into "EPA 3C" (Branches, Leaves, Top)
- d. Transition into "EPA 3D"

B. Crazy dark mystical wondermenting mostly-ppp clouds begin to appear --depths of the tree--

- a. Hybridize with clouds (optional).

C. Bells come in, far echoes approaching. Echoing and varying.

- a. Tacet

D. Traveling-feeling back and forth the whole tree, agile and full of immediacy

The World-Tree Texture: A Glorious full sound -Bright, clear, white-, enjoy for a while! Clouds hybridized with the Spirit's style of movement: Voices are diluted in the instrumental sound.

- a. Individuality, gender of the voice disappears, or rather fusions with the others.
- b. Gradually fade into the World-Tree Texture

E. Transition into “The Heart Of The World-Tree”

Everything gradually gets filtered into tiny slices of sound,
like distant bells-stars: there is a lot of felt silence,
although not really silence.

Specks of sound floating in the air.

- a. **Tacet**

Epilogue: “The Heart Of The World-Tree”

A. “Together songs erupting interplay” [SEE SCORE]

DR begins the song.

- a. Sing “Together songs erupting interplay” FROM *Memories of a Wedding*

B. Dissolving into the World-Tree

As the song’s ending approaches (“I in You... I in Two...”) Clouds and Bells grow a bit more, then the song ends and the World-Tree Texture continues.

- A. Fade into the World-Tree Texture

Videocic One: Jeanie-Aprille Tang

Using all samples, or following all instructions is not mandatory, if something doesn't fit feel free to try something else.

Prologue : Images of Antique Creation

A. "You"

DV starts by singing "You", then sudden Ensemble explosion right when DV is almost at his loudest in A.

- a. ca. 7"—SAMPLE "Crack Bells" & Low Drone (Created with any other sample of your choosing)

FF to PPP

B. "Nebulae": Spirit filters out-into the universe

- a. With SAMPLE "Nebulae" [several versions to choose], imitate-var Piano and/or Voices

PP crescendo

C. "Abrasas"/"Borning": Stars [Separation-yeanring]

Follow DV's "Abrasas" (to hug/ember).

At first conceal source of the sample (that it's a voice and a male), gradually intensify it and reveal it.

- a. SAMPLE "Nebulae-Abrasas-Male"
- b. As intensity grows create low-droney sound with SAMPLE "Abrasas" to **FF**

D. Transition

Billions of years fast forward: Big Bang era universe into ours. Solid matter, the earth, a forest.

- a. 5-7"—Effort-full DIMINUENDO, as a containment of energy, solidification
FF to PPP

Scene 1: Dance Of The Trees [Very still until D.]

A. Forest [Being the forest]

Sparse, almost no sounds, gestures, playing with silence

- a. Drone continues in PPP —now it is *smooth-soft-warm* —long fade out
- b. Silence [Ensemble will be making very small sounds and sonic pantomime]
- c. After a while fade in SAMPLE “Forest Aprille”
Between **PPPP** and **PP**

B. Clouds

Gradually less and less sparse

- a. Continue with SAMPLE “Forest”

C. “Entre las flores perdida”

- a. SAMPLE “Eres... entre las flores perdida” continue with SAMPLE “Forest Aprille”

D. “Entre las flores perdida” TRANSITION to “Love...”

- a. SAMPLE “Tu eres entre las flores perdida”. Start a few seconds after cue.

E. “Love looks souls eyes” [SEE SCORE]

- a. Play from score “Love looks soul’s eyes”
- b. Hybridize with everyone.
- c. Continue with SAMPLE “Forest Aprille”, deep background and very sparse.

F. “Seducida” -- TRANSITION Layer (TL) 1

Both Transition Layers start simultaneously. Forest and Clouds layers continue too.

- a. See **G**.

G. Echo-variations game -- TL 2

- a. Everyone echoes* each other. Never too cluttered, leave space.

*Each echo process diminishes in intensity and then grows back. At the same time creative transformations of the sound occur.

Scene 2: The Spirits Awaken And Find Each Other

A. Spirits Awaken

- a. TL's continue for a while but becoming sparse and fading
- b. SAMPLE "Forest with spirits Aprille" fades in
- c. Blend in everyone

B. Along...ing

- a. SAMPLE "Forest with spirits Aprille" as a murmur, sparse, fade out when voices begin.
- b. SAMPLE "Lonely Bird", play almost unaltered ...**alternative (prefered)**... whistle "Lonely Bird" (use a lot of reverb)
- c. transition---> SAMPLE "Forest with spirits" gradually comes back slightly varied, still and murmur, sparse.

C. "Along calling calls in/out-side" [SEE SCORE]

- a. SAMPLE "Forest with spirits" continues
- b. SAMPLE "Along calling calls in/out-side" play with sample, interact with the others, hybridize [see score] ...**alternative (not prefered)**.... play sample as is.

IMPORTANT: Find>Create a Harmony with the ensemble (see c.)

- c. Keep blending everyone

D. Spirits interaction grows TRANSITION to "Side-by-side..."

Will SUPERPOSE with **E, F, G & H**

- a. SAMPLE "outside-by-inside-by" or create similar texture.
- b. Transition to Rhythmic Game of **E**. begins (constant accel<----->rall).

E. "Side-by-side round dances cycle" [SEE SCORE]

- a. SAMPLES "SXS Area #"
- b. Play
- c. Keep blending everyone

F. "Tu eres"

After a while start this layer, it SUPERPOSES with **D & E**.

- a. SAMPLES "EPA 1 (forest) + 28 Palabras(tu eres) hybrid #"

G. "Towards oneness stretching out" TRANSITION LAYER 1

- a. Keep blending everyone
- b. Fade out **E** Layer materials

H. Expanded intense forest TRANSITION LAYER 2

Forest perceived with very heightened sensitivity, everything --even time-- is magnified and "distorted" (relative to human perception)

- a. SAMPLE "Forest for intensification Aprille" - Forest materials gradually intensifying.
- b. Keep blending everyone

Scene 3: The Marriage

Part 1- Dance of the Spirits

Energy intensifying constantly until **Part 2 D.**

A. Merging Spirits and Layers [SPT I --> SPT II: EL ESPIRITU]

Both Transition layers continue and along with "Towards Oneness..." they will merge into SPT II

- a. Keep blending everything and everyone.
- b. SAMPLES "El Espíritu Layers #" - subtly suggesting this material (coming and going growing in presence)

As the scene evolves the IMAGE is that of two dragon like spirits interlacing.

B. "Que baila"/"That dances"... "Con tus hermanos"/"With your brothers (or 'being hands')"

Increased tension leading to "El Espíritu"

- a. Tacet

C. El Espiritu [SEE SCORE]

At CHANGE: 3-5" transition into ONLY this material, play through score. SEGUES into **Part 2 A.**

- a. SAMPLE "El Espíritu" Play with pitch contours

IMAGE two dragon like spirits interlacing, then merging into one.

- b. Interlacing with Aaron

Part 2 - Penetrating Into The World-Tree

Playing SCORE "Espíritu Penetrando-Deviniendo Árbol (EPA III)". JP starts then everyone gradually integrates

A. Accessing the World-Tree [See Score]

Score Sections A-D correspond to sections here. From a - c, gradual ascension in pitch.

- a. SAMPLE "EPA 3A" ...**alternative**... use your own similar sounds (Roots)
- b. Transition into SAMPLE "EPA 3B" ...**alternative**... use your own similar sounds (Trunk, Branches)
Discovering the extremely strong energy of the tree
- c. Transition into SAMPLE "EPA 3C" ...**alternative**... use your own similar sounds (Branches, Leaves, Top)
- d. Transition into SAMPLE "EPA 3D"
 - i. SAMPLE "Heart Of The World-Tree"

B. Crazy dark mystical wondermenting mostly-ppp clouds begin to appear --depths of the tree--

- a. SAMPLE "EPA 3D" continued
- b. Bring out of SAMPLE "Heart of the World-Tree" a crazy dark mystical wondermenting cloudness :)
- c. Gradually introduce into your playing SAMPLES "Cloud #"

C. Bells come in, far echoes approaching. Echoing and varying.

- a. Focus mainly on SAMPLE "Heart of the World-Tree" work.
 - i. Gradually hybridize with everything, specially Aaron's cloud and the Spirit's style of movement.
- b. Gradually introduce into your playing SAMPLES "Bells #" (very sparse, echoing Aaron).
- c. Gradually begin to fade out SAMPLE "EPA 3D"

D. Traveling-feeling back and forth the whole tree, agile and full of immediacy

The World-Tree Texture: A Glorious full sound -Bright, clear, white-, enjoy for a while! Clouds hybridized with the Spirit's style of movement: Voices are diluted in the instrumental sound.

- a. Fully fade out SAMPLE "EPA 3D"
- b. Clouds and Bells grow in activity and presence.

E. Transition into “The Heart Of The World-Tree”

Gradually filter everything into tiny slices of sound, like distant bells-stars: there is a lot of felt silence, although not really silence.

Specks of sound floating in the air.

- a. Transform previous sounds into a **sustained** delicate *Pianissimo pointillistic texture of mid to high* pitched sounds.

Epilogue: “The Heart Of The World-Tree”

A. “Together songs erupting interplay” [See Score]

As the song progresses Bells and Clouds come back, now really light, colorful, shiny and interacting with the song.

- a. After a while introduce SAMPLES “Clouds #” & “Bells #”. Coming and going, follow the lyrics
- b. Towards the middle fade in SAMPLE “21 Clouds WQ”
 - i. Create a multicolored breathing* sound with it.
*That grows and diminishes.

B. Dissolving into the World-Tree

As the song’s ending approaches (“I in You... I in Two...”) Clouds and Bells grow a bit more, then the song ends and the World-Tree Texture continues.

Videocic One: Aaron Oppenheim

Using all samples, or following all instructions is not mandatory, if something doesn't fit feel free to try something else.

Prologue : Images of Antique Creation

A. "You"

DV, starts singing "You", sudden Ensemble explosion right when DV is almost at his loudest in A.

- a. ca. 7" — SAMPLE "Crack Bells" & Low Drone (Created with any other sample of your choosing)
FF to PPP

B. "Nebulae": Spirit filters out-into the universe

- a. With SAMPLE "Nebulae" [several versions to choose], imitate-var Piano and/or Voices
PP crescendo

C. "Abrasas"/"Borning": Stars [Separation-yearing]

Follow DR's "Abrasas" (to hug/ember).
At first conceal source of the sample (that it's a voice and a female), gradually intensify it and reveal it.

- a. SAMPLE "Nebulae-Abrasas-Female"
- b. As intensity grows create low-droney sound with "Abrasas" to **FF**

D. Transition

Billions of years fast forward: Big Bang era universe into ours. Solid matter, the earth, a forest.

- a. 5-7" —Effort-full DIMINUENDO, as a containment of energy, solidification
FF to PPP

Scene 1: Dance Of The Trees [Very still until D.]

A. Forest [Being the forest]

Sparse, almost no sounds, gestures, playing with silence

- a. Drone continues in PPP — *smooth-soft-warm* — long fade out
- b. Silence [Ensemble will be making very small sounds and sonic pantomime]
- c. Fade in SAMPLE “Forest Aaron”, 7-15” after Aprille fades in her Forest sample

Between PPPP and PP

B. Clouds

Gradually less and less sparse

- a. Continue with SAMPLE “Forest”

C. “Entre las flores perdida” transitions to “Love”

- a. Continue with SAMPLE “Forest Aaron”
- b. SAMPLE “S’s, O’s & Oo’s” play as if coming from the depths of the forest, gradually forward.
- c. Hybridize both samples and have them grow.

D. “Entre las flores perdida” TRANSITION to “Love...”

- a. Continue with C materials.

E. “Love looks souls eyes” [SEE SCORE]

- a. Play from score “Love looks soul’s eyes”
- b. Hybridize with everyone.
- c. Continue with C materials.

F. “Seducida” -- TRANSITION Layer (TL) 1

Both Transition Layers start simultaneously. Forest and Clouds layers continue too.

- a. SAMPLE “Seducida” (Seduced) after the “I is I” moment in D.

G. Echo-variations game -- TL 2

- a. Everyone echoes* each other. Never too cluttered, leave space.

*Each echo process diminishes in intensity and then grows back. At the same time creative transformations of the sound occur.

Scene 2: The Spirits Awaken And Find Each Other

A. Spirits Awaken

- a. TL's continue for a while but becoming sparse and fading
- b. SAMPLE "Forest with spirits Aaron" fades in
- c. SAMPLE "Far away clouds" fades in (before or after "Forest with Spirits Aaron")
- d. Blend in everyone

B. Along...ing

- a. SAMPLE "Forest with spirits Aaron" as a murmur, sparse, fade out when voices begin.
- b. Fade in SAMPLE "Distant clouds"

C. "Along calling calls in/out-side" [SEE SCORE]

- a. SAMPLES "Forest with spirits Aaron" & "Distant Clouds" continue
- b. SAMPLE "Along calling calls in/out-side" play with sample, interact with the others, hybridize [see score]
IMPORTANT: Find>Create a Harmony with the ensemble
(see c.)
- c. Keep blending everyone

D. Spirits interaction grows TRANSITION to "Side-by-side..."

Will SUPERPOSE with **E, F, G & H**

- a. SAMPLE "outside-by-inside-by" or create similar texture.
- b. Transition to Rhythmic Game of **E**. begins (constant accel<----->rall).

E. "Side-by-side round dances cycle" [SEE SCORE]

- a. SAMPLES "SXS Area #"
- b. Play
- c. Keep blending everyone

F. "Tu eres"

After a while start this layer, it SUPERPOSES with **D & E**.

- a. SAMPLES "EPA 1 (forest) + 28 Palabras(tu eres) hybrid #"

G. "Towards oneness stretching out" TRANSITION LAYER 1

- a. Keep blending everyone
- b. Fade out E Layer materials

H. Expanded intense forest TRANSITION LAYER 2

Forest perceived with very heightened sensitivity, everything --even time-- is magnified and "distorted" (relative to human perception)

- a. SAMPLE "Forest for intensification Aaron" - Forest materials gradually intensifying.
- b. Keep blending everyone

Scene 3: The Marriage

Part 1- Dance of the Spirits

Energy intensifying constantly until **Part 2 D.**

A. Merging Spirits and Layers [SPT I --> SPT II: EL ESPIRITU]

Both Transition layers continue and along with "Towards Oneness..." they will merge into SPT II

- a. Keep blending everything and everyone.
- b. SAMPLES "El Espíritu Layers #" - subtly suggesting this material (coming and going, growing in presence)

As the scene evolves the IMAGE is that of two dragon like spirits interlacing.

B. "Que baila"/"That dances"... "Con tus hermanos"/"With your brothers (or 'being hands')"

Increased tension leading to "El Espiritu"

- a. Tacet

C. El Espiritu [SEE SCORE]

At CHANGE: 3-5" transition into ONLY this material, play through score. SEGUES into **Part 2 A.**

- a. SAMPLE "El Espíritu"

IMAGE two dragon like spirits interlacing, then merging into one.

- b. Interlacing with Aprille

Part 2 - Penetrating Into The World-Tree

Playing SCORE "Espíritu Penetrando-Deviniendo Árbol (EPA III)". JP starts then everyone gradually integrates

A. Accessing the World-Tree [See Score]

Score Sections A-D correspond to sections here. From a - c, gradual ascension in pitch.

- a. SAMPLE "EPA 3A" ...**alternative**... use your own similar sounds (Roots)
- b. Transition into SAMPLE "EPA 3B" ...**alternative**... use your own similar sounds (Trunk, Branches)

Discovering the extremely strong energy of the tree

- c. Transition into SAMPLE "EPA 3C" ...**alternative**... use your own similar sounds (Branches, Leaves, Top)
- d. Transition into SAMPLE "EPA 3D"
 - i. SAMPLE "Heart Of The World-Tree"

B. Crazy dark mystical wondermenting mostly-ppp clouds begin to appear --depths of the tree--

- a. SAMPLE "EPA 3D" continued
- b. Gradually introduce into your playing SAMPLES "Cloud #", echoing Aprille's cloud.

C. Bells come in, far echoes approaching. Echoing and varying.

- a. SAMPLES "Bells #" hybridizing with everything, specially Aprille's cloud and the Spirit's style of movement.
- b. Gradually begin to fade out SAMPLE "EPA 3D"

D. Traveling-feeling back and forth the whole tree, agile and full of immediacy

Gradually arrive to the World-Tree Texture: A Glorious full sound -Bright, clear, white-, enjoy for a while! Clouds hybridized with the Spirit's style of movement: Voices are diluted in the instrumental sound.

- a. Fully fade out SAMPLE "EPA 3D"
- b. Bells and Clouds grow in activity and presence.

E. Transition into “The Heart Of The World-Tree”

Gradually filter everything into tiny slices of sound, like distant bells-stars: there is a lot of felt silence, although not really silence.

Specks of sound floating in the air.

- a. Transform previous sounds into a **sustained** delicate *Pianissimo pointillistic texture of mid to high* pitched sounds.

Epilogue: “The Heart Of The World-Tree”

A. “Together songs erupting interplay” [See Score]

As the song progresses Bells and Clouds come back, now really light, colorful, shiny and interacting with the song.

- a. After a while introduce SAMPLES “Clouds #” & “Bells #”. Coming and going, follow the lyrics. Grainy colorful sound, with references to the sound of the previous section.
- b. Fade in SAMPLE “21 Clouds WQ”, a while after Aprille does. Grow it until you are in the foreground.
 - i. Create a multicolored breathing* sound with it.
*That grows and diminishes.

B. Dissolving into the World-Tree

As the song’s ending approaches (“I in You... I in Two...”) Clouds and Bells grow a bit more, then the song ends and the World-Tree Texture continues.

Videocic One: Andrew Jamieson

Prologue : Images of Antique Creation

A. “You”

DV starts by singing “You”, then sudden Ensemble explosion right when DV is almost at his loudest in A.

- a. ca. 7 - Play FROM 25 *Bells*. Very energetic, dark, explosive
FF to PPP

B. “Nebulae”: Spirit filters out-into the universe

Voices emerge and gradually diverge in an interlacing movement. An airy-dusty nebulous dance. Follow and embellish the voices.

Conceal the gender of your voice.

- a. Play FROM 21 *Clouds*. Suggestion- sometimes plays melodies as chords
PPPP
- b. Echo the voices.
- c. Hybridize with ensemble.

C. “Abrasas”/“Borning”: Stars [Separation-yearning]

Divergence continues, and gradually a burning desire emerges for Spirit(s) to hold themselves together.

- a. Continue as before, increase energy, as a burning star.
- b. Blend in everyone.
to **FF**

D. Transition

Billions of years fast forward: Big Bang era universe into ours. Solid matter, the earth, a forest.

- a. 5-7" —Effort-full DIMINUENDO, as a containment of energy, solidification
FF to niente (let ring, but control diminuendo with pedal)

Scene 1: Dance Of The Trees [Very still until D.]

A. Forest (Being the forest) [SEE SCORE]

Sparse, almost no sounds, gestures, playing with silence

- a. Swaying as trees, producing almost no sound, but gesturing soundless sounds (falling of leaves, swaying of branches, flying of wasps into flowers)
- b. Forest sounds from *EPA I*, or make your own.
- c. No traditional piano sounds

B. Clouds [SEE SCORE]

Night clouds. Superpose with **Forest**

- a. Play FROM 21 *Clouds*.

C. “Entre las flores perdida”

Superposes with A and B.

- a. Tacet.

D. “Entre las flores perdida” TRANSITION to “Love...” [SEE SCORE]

Transition into the first materials of “Love look, souls eyes”

- a. Play from score: “Love looks soul’s eyes” FROM *Memories Of A Wedding*
- b. **Hybridize** with ensemble

E. “Love looks souls eyes” [SEE SCORE]

- a. Play from score “Love looks soul’s eyes”
- b. May repeat any instance (word, sound, phrase, etc.) of the song at any point. Divisions in sections S1 and S2 might be inspiring. Approach the song as sort of timeless thing.
- c. Hybridize with voices
- d. Superpose clouds (sparse)

F. “Seducida” -- TRANSITION Layer (TL) 1

Both Transition Layers start simultaneously. Forest and Clouds layers continue too.

- a. Tacet

G. Echo-variations game -- TL 2

- a. Everyone echoes* each other. Never too cluttered, leave space.

*Each echo process diminishes in intensity and then grows back. At the same time creative transformations of the sound occur.

Scene 2: The Spirits Awaken And Find Each Other

A. Spirits Awaken [SEE SCORE]

- a. Play *21 Clouds*. Faraway, very very sparse

B. Along...ing

Transition from EPA 1 to "Along calling calls in/out-side"

- a. Transition. Very gradually and sparsely.

C. "Along calling calls in/out-side" [SEE SCORE]

Create a harmony with the ensemble, let it be quasi-sustained.
As the song's intensity grows, so does the sustaining of the sounds.

- a. Play "Along calling calls in/out-side" FROM *Memories Of A Wedding*
- b. **Hybridize** with voices
- c. **Alternate** with Clouds

D. Spirits interaction grows TRANSITION to "Side-by-side..."

Will SUPERPOSE with **E, F, G & H**

- a. Continue previous song
- b. **Echo & hybridize** with voices
- c. **Transition** into rhythms of "Side-by-side round dances cycle" FROM *Memories of a Wedding*

E. "Side-by-side round dances cycle" [SEE SCORE]

Follow DV

- a. Play score
- b. Hybridize with voices, follow DV

F. "Towards oneness stretching out" TRANSITION LAYER 1

This layer ends up becoming SPT II (Scene 3>Pt.1>B.)

- a. Hybridize with voices
- b. Gradually transition into *SPT II* materials

G. Expanded intense forest TRANSITION LAYER 2 [SEE SCORE]

Forest perceived with very heightened sensitivity,
everything --even time-- is magnified and "distorted" (relative
to human perception)

- a. Intense Clouds

Scene 3: The Marriage

Part 1- Dance of the Spirits

Energy intensifying constantly until **Part 2 D.**

A. Merging Spirits and Layers [SPT I --> SPT II: EL ESPIRITU]

Both Transition layers continue...they will merge into SPT
II

- a. Increase hybridization.

As the scene evolves the IMAGE is that of two dragon like spirits
interlacing: Follow DV

B. “Que baila”/”That dances”...“Con tus hermanos”/”With your brothers (or ‘being hands’)”

Increased tension leading to “El Espíritu”

- a. Hybridize with voices singing “Que baila”/”That dances”

C. El Espíritu [SEE SCORE]

At CHANGE: 3-5” transition into ONLY this material, play
through score. SEGUES into **Part 2 A.**

- a. Play “El Espíritu”.

IMAGE two dragon like spirits interlacing, then merging
into one.

- b. Following DV and Aprille
- c. Interlacing with Danishta and Aaron.

Part 2 - Penetrating Into The World-Tree

Playing SCORE "Espíritu Penetrando-Deviniendo Árbol (EPA III)". JP starts then everyone gradually integrates

A. Accessing the World-Tree [See Score]

Score Sections A-D correspond to sections here. From a - c, gradual ascension in pitch.

Create your own versions of the sounds

- a. "EPA 3A" (Roots) FROM *EPA III*
- b. Transition into "EPA 3B"

Discovering the extremely strong energy of the tree

- c. Transition into "EPA 3C" (Branches, Leaves, Top)
- d. Transition into "EPA 3D"
 - i. SAMPLE "Heart Of The World-Tree"

B. Crazy dark mystical wondermenting mostly-ppp clouds begin to appear --depths of the tree--

- a. Play "21 Clouds"

C. Bells come in, far echoes approaching. Echoing and varying.

- a. Hybridize with Bells

D. Traveling-feeling back and forth the whole tree, agile and full of immediacy

The World-Tree Texture: A Glorious full sound -Bright, clear, white-, enjoy for a while! Clouds hybridized with the Spirit's style of movement: Voices are diluted in the instrumental sound.

- a. Clouds and Bells grow in activity and presence. A very big sound

E. Transition into "The Heart Of The World-Tree"

Everything gradually gets filtered into tiny slices of sound, like distant bells-stars: there is a lot of felt silence, although not really silence.

Specks of sound floating in the air.

- a. Transition into very small delicate sounds (include glockenspiel)

Epilogue: “The Heart Of The World-Tree”

A. “Together songs erupting interplay” [SEE SCORE]

DR begins the song.

- a. Play “Together songs erupting interplay” FROM Memories Of A Wedding.

B. Dissolving into the World-Tree

As the song’s ending approaches (“I in You... I in Two...”) Clouds and Bells grow a bit more, then the song ends and the World-Tree Texture continues.

- A. Blend into the World-Tree Texture
- B. Fade out (Aprille and Aaron stay)

Videocic One: Nava Dunkelman

Prologue : Images of Antique Creation

A. “You”

DV starts by singing “You”, then sudden Ensemble explosion right when DV is almost at his loudest in A.

- a. ca. 7 - Cymbals, gongs, etc. Chaotic and energetic.
FF to PPP

B. “Nebulae”: Spirit filters out-into the universe

Voices emerge and gradually diverge in an interlacing movement. An airy-dusty nebulous dance. Follow and embellish the voices.

- a. Echo the voices.
- b. Hybridize with ensemble.
- c. Play FROM 21 Clouds.

PP crescendo

C. “Abrasas”/“Borning”: Stars [Separation-yearning]

Divergence continues, and gradually a burning desire emerges for Spirit(s) to hold themselves together.

- a. Continue as before, increase energy.
- b. Add layer with transition into an irregular cymbal sound Hybridize with voices. (dynamics, timbre): Burning star.
to **FF**

D. Transition

Billions of years fast forward: Big Bang era universe into ours. Solid matter, the earth, a forest.

- a. 5-7” —Effort-full DIMINUENDO, as a containment of energy, solidification
FF to niente (let ring)

Scene 1: Dance Of The Trees [Very still until D.]

A. Forest (Being the forest) [SEE SCORE]

Sparse, almost no sounds, gestures, playing with silence

- a. Swaying as trees, producing almost no sound, but gesturing soundless sounds (falling of leaves, swaying of branches, flying of wasps into flowers)
- b. Forest sounds from *EPA I*, or make your own.

B. Clouds [SEE SCORE]

Night clouds. Superpose with **Forest**

- a. Play FROM 21 *Clouds*.

C. “Entre las flores perdida”

Superposes with A and B.

- a. Tacet.

D. “Entre las flores perdida” TRANSITION to “Love...” [SEE SCORE]

Transition into the first materials of “Love looks, souls eyes”

- a. Play from score: “Love looks soul’s eyes” FROM *Memories Of A Wedding*, Hybridize with ensemble and transition

E. “Love looks souls eyes” [SEE SCORE]

- a. Play from score “Love looks soul’s eyes”
- b. May repeat any instance (word, sound, phrase, etc.) of the song at any point. Divisions in sections S1 and S2 might be inspiring. Approach the song as sort of timeless thing.
- c. Hybridize with voices
- d. Superpose clouds (sparse)

F. “Seducida” -- TRANSITION Layer (TL) 1

Both Transition Layers start simultaneously. Forest and Clouds layers continue too.

- a. Tacet

G. Echo-variations game -- TL 2

- a. Everyone echoes* each other. Never too cluttered, leave space.

*Each echo process diminishes in intensity and then grows back. At the same time creative transformations of the sound occur.

Scene 2: The Spirits Awaken And Find Each Other

A. Spirits Awaken [SEE SCORE]

- a. TL's continue for a while but becoming sparse and fading
- b. EPA I, gradually emphasizing the Spirit elements.
- c. Blend in with everyone

B. Along...ing

Transition from EPA 1 to "Along calling calls in/out-side"

- a. Very sparse Forest elements only

C. "Along calling calls in/out-side" [SEE SCORE]

Don't play from score until almost the end of the song

- a. Very sparse *Forest* elements.
- b. When singers sing "Inside" /"outside" freely echo-repeat-hybridize with cymbal or gong sounds. Crescendoing

D. Spirits interaction grows TRANSITION to "Side-by-side..."

Will SUPERPOSE with **E, F, G & H**

- a. Continue previous process
- b. Transition into rhythms of "Side-by-side round dances cycle" FROM *Memories of a Wedding*

E. "Side-by-side round dances cycle" [SEE SCORE]

Any timbre with the rhythms

- a. Play score
- b. Hybridize with voices

F. "Towards oneness stretching out" TRANSITION LAYER 1

This layer ends up becoming EPA II (Scene 3>Pt.1>B.)

- a. Hybridize with voices

G. Expanded intense forest TRANSITION LAYER 2 [SEE SCORE]

Forest perceived with very heightened sensitivity,
everything --even time-- is magnified and "distorted" (relative
to human perception)

- a. **Sparse-ornamenting:** Forest elements growing in intensity intense.

Scene 3: The Marriage

Part 1- Dance of the Spirits

Energy intensifying constantly until **Part 2 D.**

A. Merging Spirits and Layers [SPT I --> SPT II: EL ESPIRITU]

Both Transition layers continue and along with "Towards
Oneness..." they will merge into SPT II

- a. Increase hybridization.

As the scene evolves the IMAGE is that of two dragon like spirits
interlacing.

B. “Que baila”/”That dances”...“Con tus hermanos”/”With your brothers (or ‘being hands’)”

Increased tension leading to “El Espíritu”

- a. Hybridize with voices singing “Que baila”/”That dances”

C. El Espíritu [SEE SCORE]

At CHANGE: 3-5” transition into ONLY this material, play
through score. SEGUES into **Part 2 A.**

- a. Play “El Espíritu”.

IMAGE two dragon like spirits interlacing, then merging
into one.

- b. Following DR and AO.
- c. Interlacing with DV and JAT

Part 2 - Penetrating Into The World-Tree

Playing SCORE "Espíritu Penetrando-Deviniendo Árbol (EPA III)". JP starts then everyone gradually integrates

A. Accessing the World-Tree [See Score]

Score Sections A-D correspond to sections here. From a - c, gradual ascension in pitch.

Create your own versions of the sounds

- a. "EPA 3A" (Roots) FROM *EPA III*
- b. Transition into "EPA 3B"

Discovering the extremely strong energy of the tree

- c. Transition into "EPA 3C" (Branches, Leaves, Top)
- d. Transition into "EPA 3D"
 - i. SAMPLE "Heart Of The World-Tree"

B. Crazy dark mystical wondermenting mostly-ppp clouds begin to appear --depths of the tree--

- a. Play "21 Clouds"
- b. **Hybrid-echoing** of everyone

C. Bells come in, far echoes approaching. Echoing and varying.

- a. Play "25 Bells"
- b. **Hybrid-echoing** of everyone

D. Traveling-feeling back and forth the whole tree, agile and full of immediacy

The World-Tree Texture: A Glorious full sound -Bright, clear, white-, enjoy for a while! Clouds hybridized with the Spirit's style of movement: Voices are diluted in the instrumental sound.

- a. Clouds and Bells grow in activity and presence. A very big sound

E. Transition into “The Heart Of The World-Tree”

Everything gradually gets filtered into tiny slices of sound,
like distant bells-stars: there is a lot of felt silence,
although not really silence.

Specks of sound floating in the air.

- a. Transition into very small delicate sounds

Epilogue: “The Heart Of The World-Tree”

A. “Together songs erupting interplay” [SEE SCORE]

DR begins the song.

- a. Play “Together songs erupting interplay” FROM Memories Of A Wedding.

B. Dissolving into the World-Tree

As the song’s ending approaches (“I in You... I in Two...”) Clouds and Bells grow a bit more, then the song ends and the World-Tree Texture continues.

- A. Blend into the World-Tree Texture
- B. Fade out (Aprille and Aaron stay)

Videocic One: Jakob Pek

Prologue : Images of Antique Creation

A. “You”

DV starts by singing “You”, then sudden Ensemble explosion right when DV is almost at his loudest in A.

- a. ca. 7 - Play FROM 25 *Bells*. Very energetic, dark, explosive
FF to PPP

B. “Nebulae”: Spirit filters out-into the universe

Voices emerge and gradually diverge in an interlacing movement. An airy-dusty nebulous dance. Follow and embellish the voices.

- a. Play FROM 25 *Bells*. Hybridizing with AJ’s 21 *Clouds*.
PPPP
- b. Echo the voices.
- c. Hybridize with ensemble.

C. “Abrasas”/“Borning”: Stars [Separation-yearing]

Divergence continues, and gradually a burning desire emerges for Spirit(s) to hold themselves together.

- a. Continue as before, increase energy, as a burning star.
- b. Blend in everyone.
to **FF**

D. Transition

Billions of years fast forward: Big Bang era universe into ours. Solid matter, the earth, a forest.

- a. 5-7" —Effort-full DIMINUENDO, as a containment of energy, solidification
FF to niente (let ring, but control diminuendo with pedal)

Scene 1: Dance Of The Trees [Very still until D.]

A. Forest (Being the forest) [SEE SCORE]

Sparse, almost no sounds, gestures, playing with silence

- a. Swaying as trees, producing almost no sound, but gesturing soundless sounds (falling of leaves, swaying of branches, flying of wasps into flowers)
- b. Forest sounds from *EPA I*, or make your own.
- c. No traditional guitar sounds

B. Clouds [SEE SCORE]

Night clouds. Superpose with **Forest**

- a. Tacet.

C. “Entre las flores perdida”

Superposes with A and B.

- a. Tacet.

D. “Entre las flores perdida” TRANSITION to “Love...” [SEE SCORE]

Transition into the first materials of “Love looks, souls eyes”

- a. Play from score: “Love looks soul’s eyes” FROM *Memories Of A Wedding*
- b. **Hybridize** with ensemble

E. “Love looks souls eyes” [SEE SCORE]

- a. Play from score “Love looks soul’s eyes”
- b. May repeat any instance (word, sound, phrase, etc.) of the song at any point. Divisions in sections S1 and S2 might be inspiring. Approach the song as sort of timeless thing.
- c. Hybridize with voices

F. “Seducida” -- TRANSITION Layer (TL) 1

Both Transition Layers start simultaneously. Forest and Clouds layers continue too.

- a. Tacet

G. Echo-variations game -- TL 2

- a. Everyone echoes* each other. Never too cluttered, leave space.

*Each echo process diminishes in intensity and then grows back. At the same time creative transformations of the sound occur.

Scene 2: The Spirits Awaken And Find Each Other

A. Spirits Awaken

- a. **Echo-shadow** voices.
- b. Play 25 *Bells*. Faraway, very very sparse

B. Along...ing

Transition from EPA 1 to "Along calling calls in/out-side"

- a. Transition. Very gradually and sparsely.

C. "Along calling calls in/out-side" [SEE SCORE]

Create a harmony with the ensemble, let it be quasi-sustained.
As the song's intensity grows, so does the sustaining of the sounds.

- a. Play "Along calling calls in/out-side" FROM *Memories Of A Wedding*
- b. **Hybridize** with voices

D. Spirits interaction grows TRANSITION to "Side-by-side..."

Will SUPERPOSE with **E, F, G & H**

- a. Continue previous song
- b. **Echo & hybridize** with voices
- c. **Transition** into rhythms of "Side-by-side round dances cycle" FROM *Memories of a Wedding*

E. "Side-by-side round dances cycle" [SEE SCORE]

Follow both DV & DR. Create embellishments around them, as if tying them together.

- a. Play score
- b. Hybridize with voices

F. "Towards oneness stretching out" TRANSITION LAYER 1

This layer ends up becoming SPT II (Scene 3>Pt.1>B.)

- a. Hybridize with voices
- b. Gradually transition into *SPT II* materials

G. Expanded intense forest TRANSITION LAYER 2 [SEE SCORE]

Forest perceived with very heightened sensitivity,
everything --even time-- is magnified and "distorted" (relative
to human perception)

- a. Intense Clouds

Scene 3: The Marriage

Part 1- Dance of the Spirits

Energy intensifying constantly until **Part 2 D.**

A. Merging Spirits and Layers [SPT I --> SPT II: EL ESPIRITU]

Both Transition layers continue...they will merge into SPT
II

- a. Increase hybridization.

As the scene evolves the IMAGE is that of two dragon like spirits interlacing. One is led by DR, the other by DV, be the magic around them.

B. “Que baila”/”That dances”...“Con tus hermanos”/”With your brothers (or ‘being hands’)”

Increased tension leading to “El Espíritu”

- a. Hybridize with voices singing “Que baila”/”That dances”

C. El Espíritu [SEE SCORE]

At CHANGE: 3-5 transition into ONLY this material, play through score. SEGUES into **Part 2 A.**

- a. Play “El Espíritu”.

IMAGE two dragon like spirits interlacing, then merging into one. Be the magic.

Part 2 - Penetrating Into The World-Tree

Playing SCORE “Espíritu Penetrando-Deviniendo Árbol (EPA III)”. JP starts then everyone gradually integrates

A. Accessing the World-Tree [See Score]

Score Sections A-D correspond to sections here. From a - c, gradual ascension in pitch.

Create your own versions of the sounds

- a. “EPA 3A ” (Roots) FROM *EPA III*
- b. Transition into “EPA 3B ” (Trunk and branches)

Discovering the extremely strong energy of the tree

- c. Transition into “EPA 3C ” (Smaller branches, leaves and top)
- d. Transition into “EPA 3D”

B. Crazy dark mystical wondermenting mostly-ppp clouds begin to appear --depths of the tree--

- a. Hybridize with Clouds

C. Bells come in, far echoes approaching. Echoing and varying.

- a. Play FROM 25 Bells

D. Traveling-feeling back and forth the whole tree, agile and full of immediacy

The World-Tree Texture: A Glorious full sound -Bright, clear, white-, enjoy for a while! Clouds hybridized with the Spirit's style of movement: Voices are diluted in the instrumental sound.

- a. Clouds and Bells grow in activity and presence. A very big sound

E. Transition into “The Heart Of The World-Tree”

Everything gradually gets filtered into tiny slices of sound, like distant bells-stars: there is a lot of felt silence, although not really silence.

Specks of sound floating in the air.

- a. Transition into very small delicate sounds (include glockenspiel)

Epilogue: “The Heart Of The World-Tree”

A. “Together songs erupting interplay” [SEE SCORE]

DR begins the song.

- a. Play “Together songs erupting interplay” FROM Memories Of A Wedding.

B. Dissolving into the World-Tree

As the song's ending approaches (“I in You... I in Two...”) Clouds and Bells grow a bit more, then the song ends and the World-Tree Texture continues.

- A. Play and blend into the World-Tree Texture
- B. Fade out (Aprille and Aaron stay)