



**the
economic
survival
rite of
passage**

*an integrated
media performance*

by andruid kerne
music



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Dedicated to Ann Hansen

Cover photo by Ben Ledbetter April 5, 1993 (left to right):

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table of contents

musical scores

pompous circumstance
haa aa uh
statement of breath
j.p. morgan presentation
bima oshun bass line
paths that have a heart

environmental design

**pompous
circumstance**

cello

module in 4

module in 8

module in 6

pompous circumstance

composer's score

drums

crowd samples

module in 4

snare

kick

The bass player plays a consistent bass line, from the original and not subjected to chance, maintaining the march feel, and keeping time, to conduct the ensemble.

Musician play each module at least 3 and not more than 7 times, then move to another module.

violin

module in 3

module in 5

module in 8

pomp and circumstance
bass line

by elgar

Musical score for the bass line, starting at measure 1. The key signature is one sharp (F#). The time signature changes from 2/4 to 4/4 at measure 8. The dynamic is *f*. The bass line consists of eighth-note patterns.

1

Musical score for the bass line, starting at measure 9. The key signature remains one sharp (F#). The bass line continues with eighth-note patterns.

9

Musical score for the bass line, starting at measure 17. The key signature changes to two sharps (G#). The bass line continues with eighth-note patterns.

17

Musical score for the bass line, starting at measure 25. The key signature changes back to one sharp (F#). The bass line continues with eighth-note patterns.

25

Musical score for the bass line, starting at measure 33. The key signature changes to three sharps (C#). The bass line concludes with a final eighth note followed by a repeat sign and a double bar line.

33

had a uh

haa aa uh musicians form scheme

simple statement (1)

vocalists enter one at a time, after each cycle

intermediate statement (2)

interlude 2 violins no improv

continue until last spoken line is complete

root voices, cello, violin 1

16 bars

root add bass

8 bars

root add understated drums

continue until dancers exit

and the student returns to the vision pit

holding pattern 2nd violin enters after 10 bars

continue until danceActors exit,
signaling end of children's games

complete statement (3) drummer plays signal for all transitions

holding pattern

root

holding pattern

bass and drums duet

vocalist 1 solo (other vocalists comp)

cello solo

vocalist 2 solo (other vocalists comp)

violin solo

vocalist 3 solo (other vocalists comp)

root

holding pattern

lull

Soprano vocal line in C major, common time. The vocal line consists of eighth-note patterns. The lyrics are: haa aa uh, hhh haa aa uh, hh haa aa uh, hhh ha aa aaa.

haa aa uh
(root) vocals

Soprano vocal line in C major, common time. The vocal line consists of eighth-note patterns. The lyrics are: haa aa uh, haa aa uh, haa aa uh, aa aa aa.

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Soprano vocal line in C major, common time. The vocal line consists of eighth-note patterns. The lyrics are: huh duh huh.

Soprano vocal line in C major, common time. The vocal line consists of eighth-note patterns. The lyrics are: haa aa uh, hhh haa aa uh, oh haa aa uh, hhh haa aa uh, haa aa ah uh.

Soprano vocal line in C major, common time. The vocal line consists of eighth-note patterns. The lyrics are: haa aa uh, haa aa uh, haa aa uh, aa aa aa, — 3 — — 3 —.

Soprano vocal line in C major, common time. The vocal line consists of eighth-note patterns. The lyrics are: haa aa oh, haa aa oh.

haa aa uh (2)

intermediate statement (root)

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bass

The score consists of three staves. The bass staff (C-clef) starts with a whole note followed by a measure of eighth notes. The cello staff (C-clef) starts with a quarter note followed by eighth notes. The violin 1 cross melody staff (G-clef) starts with a half note followed by eighth notes. Measure numbers 1 and 5 are indicated below the staves. A bracket labeled "enter after 8 bars" spans the first two measures of the bass staff.

cello

violin 1
cross melody

1

5

bass

The score continues from the previous section. The bass staff (C-clef) starts with a whole note followed by a measure of eighth notes. The cross melody staff (G-clef) starts with a half note followed by eighth notes. Measure number 5 is indicated below the staves.

cross melody

5

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haa aa uh (2) intermediate statement

interlude

violin 1 *dream*

violin 2 *dream++*

haa aa uh holding pattern

bass

cello (tag)

violin 1
3 x 8 fill

violin 2
3x8 ghost

drums

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

The musical score consists of five staves. The bass staff starts with a single note followed by eighth-note pairs. The cello (tag) staff features eighth-note patterns with grace notes and slurs. The violin 1 staff has eighth-note pairs. The violin 2 staff has sixteenth-note patterns. The drums staff shows a complex pattern of eighth and sixteenth notes with various rests. The score is labeled with '3' above certain notes and '1' above others.

3 x 8 ghost

5

A single staff for '3 x 8 ghost' continues the rhythmic pattern established in the previous section, ending with the page number '5'.

haa aa uh complete statement (root)

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drum kit

on-going groove feel
push the time

bass

cello

violin 1
cross melody

violin 2
dream++

complete statement (root)

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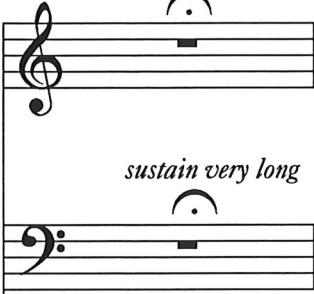
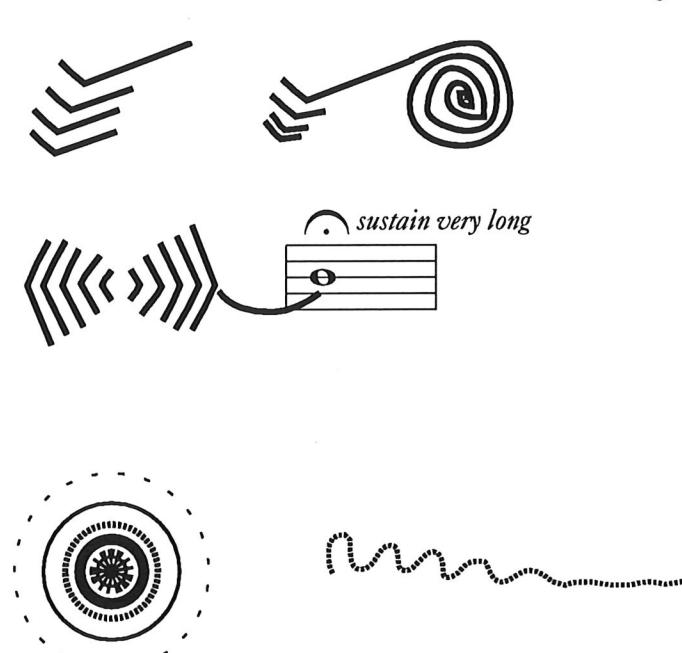
violin 1
cross melody

The musical score consists of three staves of music for violin 1. The first staff begins at measure 5, the second at measure 9, and the third at measure 13. Each staff is in common time and uses a treble clef. The notation includes various note heads (solid black, open, and filled), stems, and bar lines. Measure 5 starts with a solid eighth note followed by an open eighth note. Measures 6-7 show a pattern of solid eighth notes and open eighth notes with stems. Measures 8-9 feature filled eighth notes and open eighth notes. Measures 10-11 show a mix of solid and open eighth notes. Measures 12-13 conclude with filled eighth notes and open eighth notes. Measure numbers 5, 9, and 13 are printed below their respective staves.

**statement
of breath**

s t a t b
e r m o e f a
n t t h

*Repeatedly choose
any figure.
Leave space.*

<p>violin</p> 	<p>cello</p> 	<p>cymbals</p> 	<p>rain stick</p> 	<p>Malleted cymbal rolls flutter like birds in a Chinese painting.</p> 
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i.p. morgan presentation

jp morgan presentation form scheme

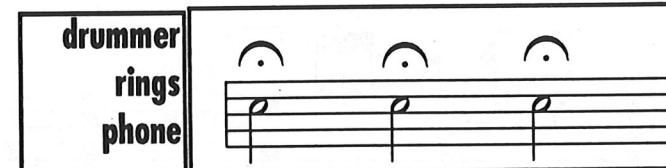
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Each player must always keep track of the length of her/his own cycle. Variations occur within that framework.

Mostly, the drummer plays her/his groove figure, making variations.

The vocalists chant their modules, varying them, reassembling them, freely moving from one to the next.

Vocalists alter structures while drummer plays the "phone rings" reorientation passage. They can restart their cycles when they hear that signal.



Vocalists Structure Alterations

dynamics changes

7/4 voice: see through the eyes

f <- pp -> ff

jump to double time

ff

slow -> fast (2 cycles)

9/4 voice: must be project-oriented

pp

fast -> slow twice in a cycle

f<-mp

medium tempo

voice: off-beat phrasing

p -> ff (6 beats)

fast -> slow (8 beats)

tempo changes

j.p. morgan presentation

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

swing between 3 & 4 feel

A musical score for four voices and a typewriter whip crack phone. The score consists of four staves. Voice 1 (top) starts with a 7/4 time signature, followed by a 3/4 time signature bracket. Voice 2 (second from top) starts with a 9/4 time signature, followed by a 3/4 time signature bracket. Voice 3 (third from top) starts with a 3/4 time signature bracket. The typewriter whip crack phone (bottom) starts with a 11/4 time signature, followed by a 3/4 time signature bracket. The lyrics for each voice are as follows:

voice 1: see thru the eyes, see thru the eyes, see thru the eyes of an alysts, see, see a wide, see a wide, see a wide

voice 2: bank is looking for some one with an a lytical, an a lytical skills, the ca tion skills

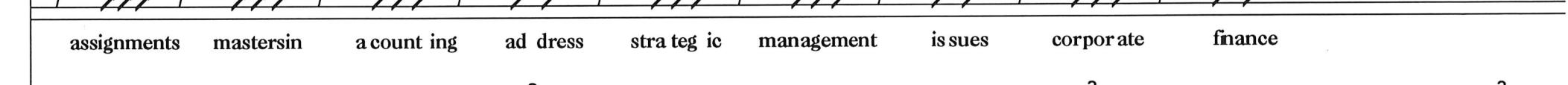
voice 3: global makets man agement ser vices aud it assignments glob al tech nology op er ations aud it

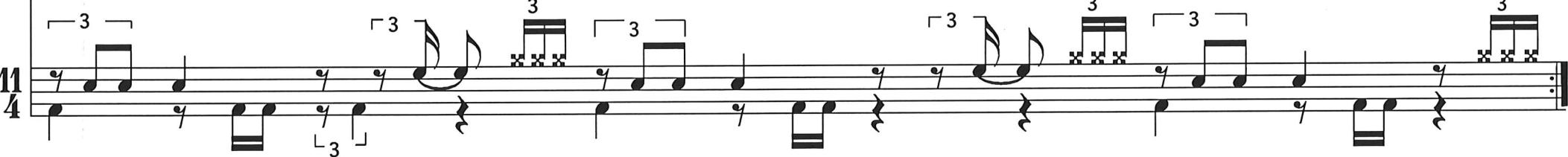
typewriter whip crack phone: (The notes for this part are mostly eighth notes and sixteenth notes, with some rests and a circled 3/4 time signature bracket.)

rep from jp: (in free time, signalling the end of the piece. The other performers should decresendo and finish with the 2nd of these sentences.)
 At J.P. Morgan, constant on-going training never ends. Diverse opportunities for personal growth. Analysts use a statistical behavioral model to determine your behavioral classification. Using this information, work with peers, managers and subordinates to form better relationships.

voice 1 

voice 2 

voice 3 

typewriter
whip crack phone 

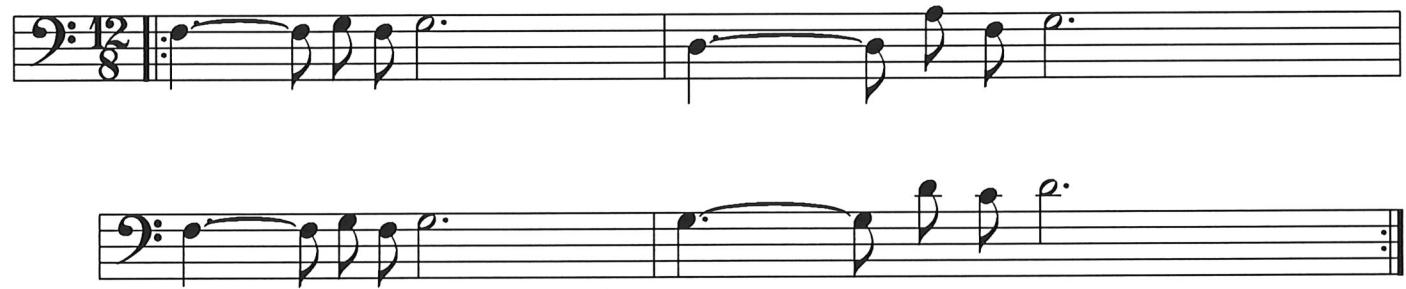
voice 1 

voice 2 

bima
oshaun

traditional afro-cuban
w bass line
by android kerne

bima oshun
bass line



paths that
have a heart

by andruid kerne

paths that have a heart musicians form scheme

- 8 bars just drums (minimal with bell pattern) and vocalists singing "have a heart" module
8 bars bass and cello enter, vocals exit

For the rest of the piece (around seven minutes, with the end marked by the dancers), each musician can freely move from one of their modules to the next. The vocalists may move as a unit, and improvise harmonies. The vocalists may also move separately to different vocal modules. These are the modules associated with each musician:

vocals	cello	bass	violin 1	violin 2
have a heart make it new you will find (a call & response duet) do not stray	climb & resolve nother 3x4	bass groove Mike's climb & resolve derivative	funky 3x8 shift dream 3x4 chocolate #3	dream 3x4++ chocolate #3 chocolate #7
drums	a West African figure based on the 12/8 Ewe bell pattern and the main beat pulse.			

Options for improvisation on each module include, but are not limited to: all legato, all staccato, 1/2 time, sustain 1 note in the midst of a phrase for a whole cycle then return to the midst of the structure, . . .

paths that have a heart
vocal modules

The musical score consists of four staves of music for bass voice, arranged in two systems. The first system contains two staves, and the second system contains two staves. The music is in common time (indicated by '12/8'). The vocal parts are accompanied by a basso continuo part (indicated by a bass clef and a 'C' bass staff). The lyrics are written below each staff.

System 1:

- Staff 1: have a heart have a heart have a heart have a heart
- Staff 2: have a heart have a heart have a heart have a heart fol low ing paths that

System 2:

- Staff 1: make it new make it new make it new cast a spell
- Staff 2: you will fi ind what youneed in yourself

Continuo Bass Line:

- Staff 1: eighth-note patterns
- Staff 2: eighth-note patterns
- Staff 3: eighth-note patterns
- Staff 4: eighth-note patterns

Lyrics:

- have a heart
- make it new
- make it new
- make it new
- cast a spell
- you will fi ind
- what youneed
- in yourself
- have a heart
- have a heart
- have a heart
- have a heart
- i'm fol lowing paths that
- have a heart
- have a heart
- have a heart
- have a heart
- stirtheaul dron draw frontthewell
- you will find the trust that youneed inyour self

paths that have a heart

more vocal modules

The musical score consists of two staves of vocal music in 12/8 time. The top staff begins with a melodic line starting on the first note of the first measure. The lyrics are: "you will fi ind", followed by a rest, then "you will fi ind", and finally "i cannot give them to you". The bottom staff begins with a melodic line starting on the first note of the second measure. The lyrics are: "you will find visions", followed by a rest, then "you will find them", and then "you will find vis ons" followed by another "you will find". The score continues with a third staff of music, starting with a melodic line in the first measure, followed by a rest in the second measure.

you will fi ind
you will fi ind
i cannot give them to you

you will find visions
you will find them
you will find vis ons
you will find

do not stray from paths that have a heart do not stray from paths that have a heart

paths that have a heart instrumental modules

bass



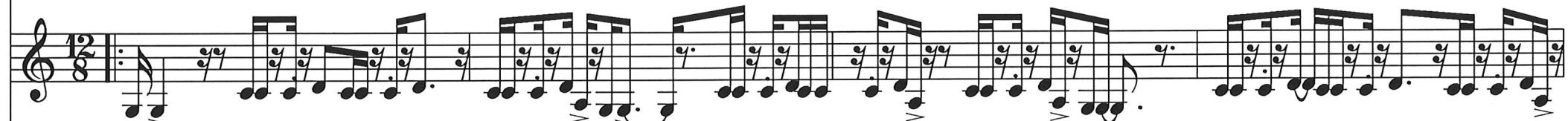
cello - climb & resolve



cello - nother 3x4



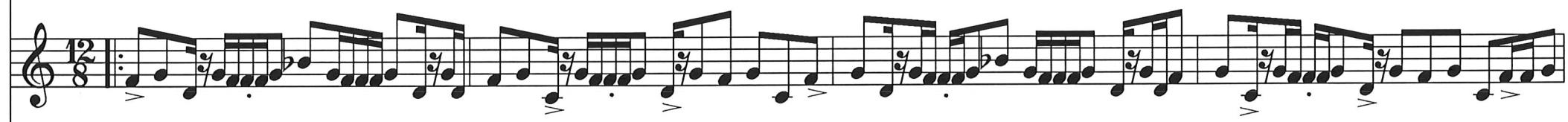
violin - funky 3x8 shift



violin dream 3x4



violin - dream 3x4++



chocolate #3



chocolate #7



paths that have a heart instrumental modules

bass

A musical score for three instruments. The top staff, labeled "bass", consists of a single line of music in bass clef. The middle staff, labeled "funky 3x8 shift", has two lines of music in treble clef. The bottom staff, labeled "drean 3x4++", also has two lines of music in treble clef. The music is divided into measures by vertical bar lines. Measure 5 is explicitly labeled. The notation includes various note heads (solid, hollow, and dotted), stems, and beams. The "funky 3x8 shift" and "drean 3x4++" parts feature downward-pointing chevrons below certain notes, indicating specific performance techniques.

environment

