

walkside, lost

for Slagwerk Den Haag

Commissioned by Gaudeamus Muziekweek

by

JASON THORPE BUCHANAN

Text by

DARCIE DENNIGAN

MELOS MUSIC



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EQUIPMENT:

P. I

frame drum
plastic (cereal lining)
2 marbles
metal chain
hard plastic container
desk bell
bicycle freewheel
superball

box with microphone
overhead lamp w/footswitch

P. II

2 ceramic cups
beer bottle, water, straw
bucket w/rocks

triangle beater
yarn mallets

creaky box with speaker
SM58 mic (handheld)
overhead lamp w/footswitch

P. III

small tam/china gong
metal canister
styrofoam cup
flowerpot
thick rubber band
plastic comb
PVC pipe

drum stick
bass bow

box with mechanical crank & microphone
overhead lamp w/footswitch

Tech:

1 HDMI Projector
2 USB Webcams 1080p HD
2 USB extension cables
1 HDMI extension cable

3 Power Strips (Surge Protectors) with footswitch
3 overhead lamps

2 DPA or similar (more inexpensive) micro-condenser microphones mounted inside Box 1 and 3
1 Shure SM58 or similar handheld microphone for Perc. II
1 small speaker mounted inside Box 2

Macbook Pro with Max/MSP/Jitter
Minimum 4 channel audio interface with at least 3 outputs

A single long table for the performers that can accommodate all equipment.

*due to drastic changes in lighting during the work, very focused stand lights for paper score(s) or iPads/tablets are recommended for the performers' visibility.

**This equipment list is preliminary, August 24, 2015.

Recommended footswitches (3):

<https://www.electronet24.com/NL/6-voudige-stekkerdoos-met-voetschakelaar.html> *or*
<https://www.electronet24.com/NL/stekkerdoos-met-voetschakelaar-en-led-indicatie.html>

walkside, lost: Setup Diagram

SIGNAL ROUTING:
AUDIO INTERFACE (INPUTS)
 1. omni condenser mic in box 1
 2. directional mic for perc 2
 3. omni condenser mic in box 3
 4. contact mic on table, Left
 5. contact mic on table, Right
 6. condenser mic on stand, Left
 7. condenser mic on stand, right
OUTPUTS:
 1. Left Channel, Main
 2. Right Channel, Main
 3. speaker in box 3 (mono)

VIDEO/LIGHTING:
 Webcam A. above table
 Webcam B. in front of table
 HDMI Projector (elevated) + screen
 Performance space should be dark
 3 desk lamps
 footswitches to turn lamps on/off
 Max/MSP patch, may be operated by technician or composer.

BOX 1: Wooden box with lid that opens from the top. A small hole must be drilled to allow the mic through, and then taped and sealed acoustically. Contains an omni-directional condenser/lapel mic: DPA 4060, JK MIC-J 044 (\$25), or similar. It is preferable that the hinges or lid contact points produce noise when opening/closing. The performer can whisper, produce vocalizations, or use other implements into or around the box with lid open or closed to affect the sound that is captured.



BOX 2: Wooden box with lid that opens from the top with small speaker inside. A hole must be drilled to allow wires through, and then taped/sealed acoustically. It is preferable that the hinges/lid contact points produce noise when opening and closing. Performer is equipped with a directional mic (sm58) for amplification of vocalizations and other sounds, as well as to probe other sound sources and produce controlled feedback loops between the concealed speaker and mics. The powered speaker may be taken from old computer speakers, disassembled and rewired for a 9v battery. Instructions: www.instructables.com/id/Portable-speakers-Speakers-on-battery Alternative (pre-built): <http://etsy.me/1AuFBIQ>

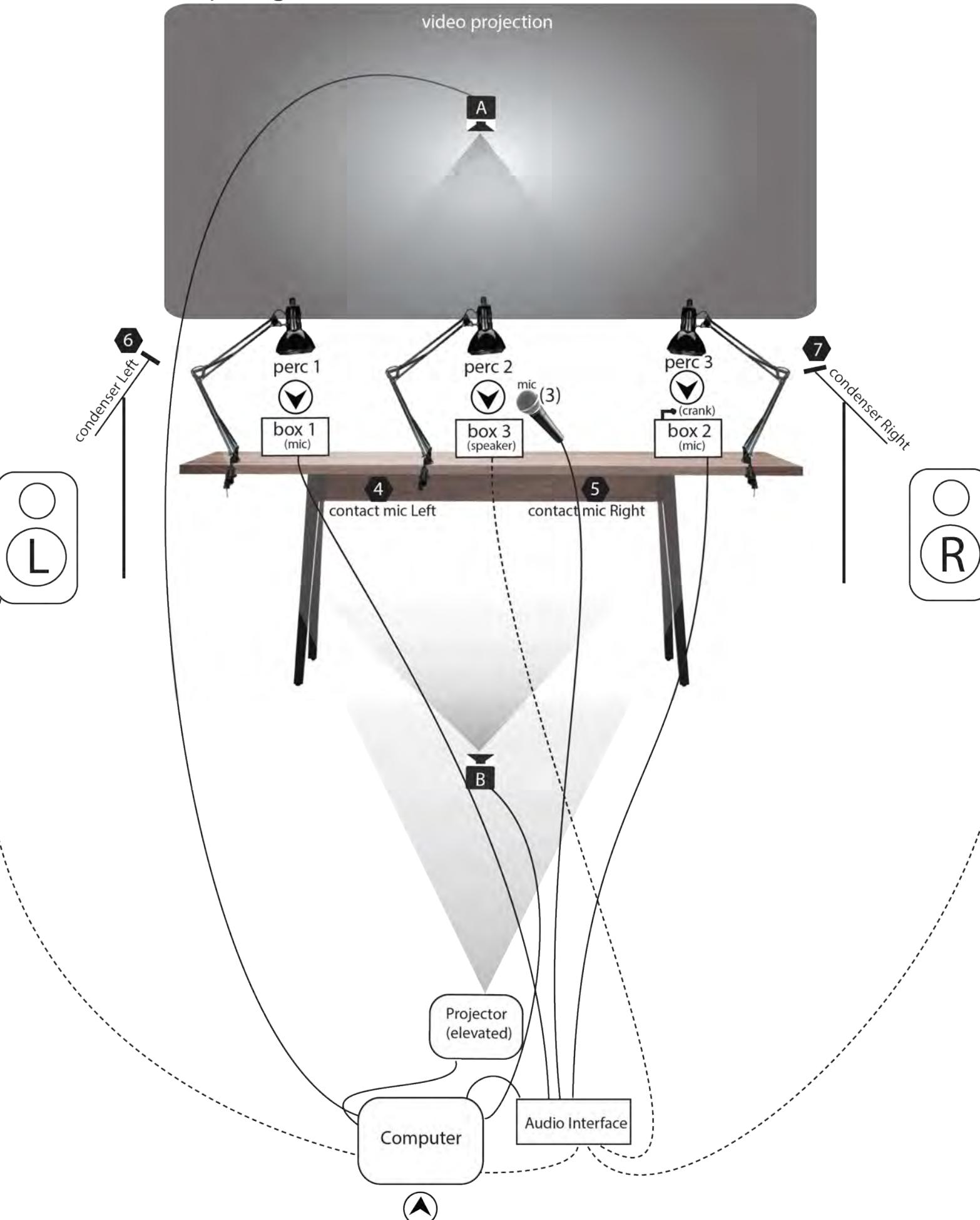


BOX 3:
 Wooden box with crank for mechanical components: (gears, sewing machine, coffee grinder, butter churn, sharpener, bicycle freewheel, etc.). (c.\$40-80) A hole must be drilled to insert the mic, and then taped/sealed. Hinges or lid contact points and mechanical components should produce noise when opening, closing, and cranking. The mic should be placed so that the performer can also whisper, produce vocalizations, or use other implements in or around the box that are picked up when the lid is opened or muffled when the lid is closed.



Additional Percussion Objects/Implements:

1. frame drum, plastic (cereal lining), 2 marbles, metal chain, hard plastic container, desk bell, bicycle freewheel, superball, overhead lamp with footswitch.
2. two ceramic cups, beet bottle, water, straw, bucket with rocks, triangle beater, yarn mallets, SM58 mic (handheld), overhead lamp with footswitch .
3. small tam-tam or china gong (flat), metal canister, styrofoam cup, flowerpot, thick rubber band, plastic comb, PVC pipe, drum stick, bass bow, overhead lamp with footswitch.



Text by Darcie Dennigan

Let's take a *walk*.

...

...

...

I said, Let's take a walk. (there are no sidewalks)

I would, I said. But

But?

But!

They *took* the sidewalks.

They *took* the sidewalks?

They took sides.

The walkside lost.

What?

What?

What?

I was balking.

I was sighing.

Are there sighed walks now?

Miss-take.

You've been mistook.

There are no sides on which to walk.

Then how am I to stalk you?

You dog!

How am *I* to walk you?

(I will now speak the word *walk*.)

They really walk the walk now don't they.

Yes they do.

They do not! They car it.

Carrot?

No, stick. Very strict punishments.

What do you need a walking stick for?

Pedestrianism has gone to the dogs.

(Gone this side of the unicorn.)

Did you say prostitution has gone to the dogs?

Yes, but in French. Pas de faire de troittoi.

Streetwalkers use sidewalks?

Not anymore!

Then where will the dogs shit?

Where will the horses trot?

Pas de troittoi.

They took the dogs' paws too?

They took all the *oirs*.

Even the *boudoirs*?

Shit. (Where will I sulk?)

Not on the sulkwalk.

You're in luck.

Boudoirs are private. (They *like* boudoirs!)

(They are *quite taken* with boudoirs.)

What's that? You like my privet?

A good privet hedge, what's not to like?

Without sidewalks, you'll not get close enough to lick it.

(An elegy, then, for sidewalks...)

Livestock?

They're turning the forest into sidewalk!

I will now speak on sidewalks

But (you're) not allowed.

(You got a ticket? For what?)

Sidewalking! There's a war on sidewalks!

Not on them—on them.

He who takes sides dies.

Sir, we're at crosstalks.

They took the crosswalks too!

Where will the chicken cross now?

There's no chicken to cross—they wok'd it.

They took the other side too!

Devil's advocate?

Village idiot!

I'll march to that!

It's the ides of *march*—remember? No sidewalk!

Remember that story "A Walk"?

I know it like the back of my hand.

(Remember walking hand in hand?)

Without walking, he says, I am lost.

But how silly, if he walks not, he's right where he started.

Right where he was.

Sidebar: He's wrong—These sallies keep diverting – sir!

There is no *di* to *vert* from.

They took the sidewalks.

Said who? Said I.

I said, it's a lie.

Lie down, sir.

I am lost.

I am.

Without a leg to stand on.

A tined fork.

Nighthawk.

Livestock.

Died off.

Pious talk—

Poppycock.

Cyclops.

One-eyed shark.

Fido barks.

Okay, stop.

Mind your talk.

I ought to.

I'd ought!

All for naught.

I- aw

Aww, I—

I'd uh

etc!

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walkside, lost

for Slagwerk Den Haag
Commissioned by Gaudeamus Muziekweek

Jason Thorpe Buchanan
August 2015

All: OFF = c.34-48 molto, molto, molto rubato

I
box with mic, frame drum, plastic (cereal lining), 2 marbles, metal chain, hard plastic container, desk bell, bicycle freewheel, superball, overhead lamp w/footswitch

II
creaky box with speaker, SM58 mic (handheld), yarn mallets, 2 ceramic cups, beer bottle, water, straw, triangle beater, bucket w/rocks, overhead lamp w/footswitch

III
box with crank+mic, small tam/china gong, metal canister, drum stick, styrofoam cup, flowerpot, thick rubber band, plastic comb, bass bow, PVC pipe, overhead lamp w/footswitch

Elec.

violent stage whisper highly aspirated
take! *c. 5"* tack tock!
Crumpled plastic (cereal lining) fff
Swirl marbles in palm of hand (mp) hold close to mic in box
extremely breathy, no pitch
le (pp) ts (s)
pursed lips, very narrow passage for air to emphasize sibilant sounds/high partials almost whistling
opposite hand w/rattan
Wooden Box w/yarn mallet
mf sub pp
vocal fry, whisper into box (p) a
Small tam or China Gong flat on table w/metal canister
sfz OPEN
Crank side of box ff
pp mp pp f
001 video fade in
002
003 increase amplification of mic 1
004 increase amplification of mic 2+speaker box

(5 rotations)
place marble inside frame drum, lift, and swirl counter clockwise five rotations
Upside down frame drum (mp)
Desk bell f 6 Lv.
open and close rapidly, filtering bell
Slowly drop metal chain
scrape along table with high pressure, like a chisel
Hard plastic container
damp 6 5 mp
possible
ON
Probe speaker inside of box with microphone to generate controlled feedback loop (p to mp ad libitum)
ON
OPEN
6 mf
tongue stop
take mp
loudly tracing letters of spoken word on the table
Rub table w/both hands
mf 6 mf mp
ON
CLOSED
Crank ff mf
OFF
rub vigorously on box
Styrofoam Cup
*Low sound, smack table
mf 6 mf mp
ON
wait for 5th rotation from Perc 1
tongue stop
take
loudly tracing letters of spoken word on the table
Rub table w/both hands
mf 6 mf mp
ON
increase amplification of mic 2+speaker box

I
ah
lip pop into mic
whispered with very little air but mouthed with great intensity:
said, (mf poss.) (mp)
Bicycle Freewheel, ratchet as slowly as possible
(mp) change direction freely and violently
Place marble in P-2 box
spoken with very little air, but great intensity: let's take
suh! (mp)
Bottle w/triangle beater
Rub two ceramic cups together
OPEN
off
percussive with very little air, into closed box:
walk
d
Snap rubber band on box
Slowly drag superball across top of box
Rub comb across edge of box rhythmically
Flowerpot w/stick
muttering unintelligibly into box
pp
Rub comb across edge of box rhythmically
Flowerpot w/stick
take
*hold
Small tam w/metal canister
Styrofoam Cup
rub vigorously on box
But there are no sidewalks
closed
ffff
005
006
007
008
009
010

II
a
walk
t's
take
loudly tracing letters of 'walk' on the table
take marble from P-2 box
marble across table to pl
I
would, (mf)
cover mouth with hand
said.
catch marble
Swirl marbles in palm of hand
hold close to mic in box
mf poss.
off
I
took
p
cover mouth with hand
But?
Crumpled plastic (cereal lining)
p
005
006
007
008
009
010

III
a
walk
t's
take
loudly tracing letters of 'walk' on the table
take marble from P-2 box
marble across table to pl
I
would, (mf)
cover mouth with hand
said.
catch marble
Swirl marbles in palm of hand
hold close to mic in box
mf poss.
off
I
took
p
cover mouth with hand
But?
Crumpled plastic (cereal lining)
p
005
006
007
008
009
010

3

c. 4" off the voice, breathy: **mp**

sighed walks (exh.) 7 (inh.)

percussive with very little air:

sighed.

walkside, lost
spoken 'off the breath', softly and casually

mp there are no sides on which to walk.

I

took suddenly begin swirling rapidly with one hand gradually slow to nothing

rock plastic container back and forth (left/right) rhythmically on lid of box

(mf poss.) (mf poss.)

heavy exhalation (mf)

ON OFF

c. 4"

whispered with very little air but mouthed with great intensity, scarcely audible acoustically and towards mic resting on table:

tooOOO

CLOSED

set cups down

slowly close breaking as much as possible

hold up and tear paper lengthwise as slowly as possible

Large Sheet of Paper

hold close to microphone, left on table

ON OFF

II

are NOW

p now?

Box w/yarn mallet

high to low 5 (p)

mf 5 *timbral shift from high (side) to low (center)

now?

You dog!

remove microphone silently lay mic on table

loudly tracing letters of "I will now speak the word: walk" on the table

ON OFF

III

are there walks

whistle

Then how am I to stalk you?

How am I to walk you?

Styrofoam Cup

circular swirling motion on lid of box

gradually increase speed and intensity

Flowerpot w/PVC pipe

Crank side of box

Tam with back of stick

Styrofoam Cup bowed, shuddering

continue cranking rapidly, suddenly begin slowing down to nothing

set comb down, take styrofoam cup

OFF

c. 4"

Small tam w/finger tip

Flower pot w/thumb

increase speed and intensity

Flowerpot w/PVC pipe

OPEN

ON OFF

025 026 027 028 029 030

This figure shows a single page from a musical score for three staves (I, II, III). The score includes numerous performance instructions, dynamic markings (e.g., *p*, *mp*, *mf*, *ff*), and specific actions like "bite teeth together". Various objects are used as instruments, such as a bicycle freewheel, ceramic cups, and PVC pipes. The score is divided into sections by vertical dashed lines, each containing a different set of instructions and objects. The page number 031 is at the bottom left.

*silently nod head
in affirmation*

Staff I:

- Measure 043: *They took the dog's paws too?* (vocal), *Bicycle Freewheel, ratchet as slowly as possible* (ratchet), *slowly increase speed*.
- Measure 044: *ah* (vocal).
- Measure 045: *Wooden Dowel* (whip/slap on table).
- Measure 046: *(Where will I sulk?)* (vocal), *OPEN* (box).
- Measure 047: *lip pop into mic*, *thumb nail tooth click*, *Marble* (drop into box).
- Measure 048: *(They like boudoirs)* (vocal), *Desk bell* (ring), *open and close rapidly, filtering bell*.
- Measure 049: *What's that?* (vocal), *roll 2nd marble across table*.
- Measure 050: *Table w/yarn mallet* (mallet).

Staff II:

- Measure 043: *percussive with very little air:* *(mp)* *t th p k (inh.) ws wha (inh.)* (ceramic cups).
- Measure 044: *spoken:* *p* (vocal), *Closed* (box).
- Measure 045: *short and percussive:* *//* (vocal), *fingertips on table, impatiently (next to microphone)*.
- Measure 046: *(p)* (vocal), *OFF* (box).
- Measure 047: *You're in luck* (vocal).
- Measure 048: *Boudoirs are private* (vocal), *follow marble with microphone*.
- Measure 049: *catch marble* (vocal), *OFF* (box).
- Measure 050: *sfs* (vocal).

Staff III:

- Measure 043: *whistle* (vocal), *Styrofoam Cup* (cup), *bowed, shuddering*.
- Measure 044: *They took all the oirs.* (vocal), *OPEN* (box).
- Measure 045: *silently nod head in affirmation* (vocal).
- Measure 046: *matter of factly* (vocal), *loudly tracing letters of "Where will I sulk?" on the table*.
- Measure 047: *through nose (inh.) (exh.)* (vocal), *smack table for low sound*.
- Measure 048: *low, guttural, as if to vomit* (vocal), *Flower pot, strike w/comb*.
- Measure 049: *Tam w/canister* (tam/canister).
- Measure 050: *OPEN* (box), *sfs* (vocal).

I

I will now speak on sidewalks.

Frame drum w/wooden dowel

They took the crosswalks too!

Wooden Dowel whip/slap on table

Devil's advocate?

It's the ide's of march - remember?

II

But you're not allowed

Ceramic cup scrape along table

Beer bottle filled with water, blow into straw

There's no chicken to cross

They wok'd it.

Vil-lage

I - di - ot!

III

on them.

Through PVC Pipe Into Box

Sir, we're at crosstalks.

Small tam w/metal canister

Flowerpot w/PVC pipe

They took the other side too

I'll march to that!

Comb

055 056 057 058 059 060

walkside, lost – program notes yet to be written...



Jason Thorpe Buchanan is an American composer of operatic, orchestral, chamber, and electroacoustic music. His works have been described as “an unearthly collage of sounds”, “sharply-edged”, and “free jazz gone wrong”, commissioned and performed internationally by conductors and ensembles such as Brad Lubman, Alan Pierson, Jean-Philippe Wurtz, Marc Lowenstein, Alarm Will Sound, Ensemble Interface (Germany), Ensemble Nikel (Israel), Ensemble Linea (France), Nonsemble 6, MIVOS Quartet, Iktus Percussion, the [Switch~ Ensemble], The Industry, wild Up, OSSIA, ensemble39, Brevard Music Center Orchestra, Fati 5 (Italy), Sound ExChange Orchestra, Eastman Musica Nova Ensemble, BlueWater Chamber Orchestra, TAD Wind Symphony (Japan), among others. Nominated for the 2015 Gaudeamus Prize, his works will be presented by Insomnio, New European Ensemble, and Slagwerk Den Haag at Gaudeamus Muziekweek in September 2015.

Scenes from his Multimedia Opera *Hunger* have received performances at the Darmstadt Contemporary Opera Workshop (2014) with Ensemble Interface, The Industry’s FIRST TAKE Opera Workshop in Los Angeles (2015) with wild Up, and the MATA Interval 8 Series in New York City (2015) with the [Switch~ Ensemble] on a concert of new works for Ensemble & Multimedia curated by the composer. *Los Angeles Times* critic Mark Swed writes: “Jason Thorpe Buchanan’s *Hunger* is a kind of training session in mental disintegration... An ungodly opera needs ugly music, singers who produce primal sounds, an electric guitar that sounds scraped raw, a [sic] wailing orchestral effects, cuts the ear like a knife. Buchanan delivers.”

Awarded a Fulbright Fellowship (2010-11) at the Hochschule für Musik und Theater in Hamburg (Germany) as a visiting scholar, he was recently selected as Artist-in-Residence by USF Verftet and the City Council of Bergen, Norway to complete work on *Hunger* in late 2015, with a grant from the American-Scandinavian Foundation. Additional honors and awards include the ASCAP Morton Gould Award (2014) & Howard Hanson Orchestral Prize (2014) for *Asymptotic Flux: Second Study in Entropy* (2013) commissioned by the Mizzou International Composers Festival for Alarm Will Sound, a commission from the International Horn Society & ASCAP Morton Gould Award (2015) for *Double Concerto* (2014) with soloists Jeff Nelsen, Mike Walker, and the Eastman Musica Nova Ensemble with conductor Brad Lubman, *antistasis* (2014) for the Tzlil Meudcan Festival (Tel Aviv) with Ensemble Nikel, *oggetti 1* (2014) as composer-in-residence for Chamber Music Campania (Italy), both winner of the newEar 4th Annual Composer’s Competition (2013), and selection at the NYC Electroacoustic Music Festival (2014) for *Asymptotic Flux: First Study in Entropy* co-commissioned by the [Switch~ Ensemble] & OSSIA, 2nd place in the American Prize composition competition (2012) for *Berlin Songs*, commissioned by the German/American Fulbright-Kommission and premiered at the Akademie der Künste (Berlin) during the European Fulbright Conference, and winner of the 2014 International Iron Composer 5-hour composition competition in Cleveland. He has studied composition with R.Zohn-Muldoon, C.Sánchez-Gutiérrez, R.Morris, A.Schindler, D.Liptak, V.Baley, P.Michael Hamel, J.V.Grossmann, P.Furman, M.Stahnke, B.Lubman, G.Aperghis, B.Ferneyhough, R.Cend.o, C.Czernowin, A.Read Thomas, H.Abrahamsen, P.Leroux, C.Gadenstätter, J.María Sánchez-Verdú, and P.Billone, among others.

Jason is Executive Director of the VIPA Festival in Valencia, Spain, and Artistic Director of the [Switch~ Ensemble]. From 2007-2012 he served as founder and director of Melos Music, a consortium and concert series in (Chicago, San Francisco, Philadelphia). He has served as assistant conductor for Eastman’s Musica Nova Ensemble with conductor Brad Lubman and Graduate Teaching Assistant/Course Instructor for the Eastman Computer Music Center, as well as board member of OSSIA as a Ph.D. candidate at the Eastman School of Music. Degrees in Composition and Music Technology from San José State University and the University of Nevada, Las Vegas, where he taught courses in composition and theory (2008-2010), with highest honors from both institutions.

Current projects include *Hunger*, a multimedia opera with libretto by award-winning poet Darcie Dennigan, a consortium for saxophone, electronics, and video (Andrew Allen, World Saxophone Congress, Strasbourg, 2015), and commissions from Peter Ferry (percussion) and electronics (Chicago, 2016), the New York Virtuoso Singers (NYC, 2015), Blue Water Chamber Orchestra as winner of Iron Composer 2014 (Cleveland, May 2015), Slagwerk Den Haag to be premiered at Gaudeamus Muziekweek (Netherlands, Sept.2015), and Eklektos Geneva Percussion Center (Switzerland, Nov.2015).



Darcie Dennigan’s recent writing has been called “a Beckettesque epic” and poetry that “can horrify, shock, gross you out, turn you off,” and the poet herself has been described as wanting “a world that is as human and raw and subversive and vulgar as she is.” Her work includes three poetry collections: *Corinna A-Maying the Apocalypse* (Fordham U Press), *Madame X* (Canarium), and forthcoming in 2016, *Palace of Subatomic Bliss* (Canarium), as well as a short play (forthcoming April 2015), *Dandelion Farm*, a collaboration with artist Carl Dimitri that takes place “in the darkened jewel-box theater of the skull.” Her work has received awards from the Poetry Society of America and Discovery/The Nation, and fellowships from the Breadloaf Writers Conference and RI State Council on the Arts. Since 2010, she has worked as an assistant professor in residence at UConn. In 2011, she co-founded Frequency Writers, a community nonprofit based in Providence that she continues to co-direct. She is currently working on her first full-length play, *Animal Land*.

For more information or to contact the composer, please visit
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