

# PREFACE

## 1

*You know how it is when your mind enters into a silence with the land? when you give up speaking, and you give up listening for gulls or watching for a shift in the weather; and just begin to place yourself in the world? That was how it was when I was up on the bow stalk looking for the wreckage of the Migremo. Long patches of ruffled water; families of the great silver-backed balenof going up to their wintering place in the By Far fjord; squalls of rain shadowing the sea; rafis of flag-dippers, gray-gren against the gray-green water; the yellow bills of those seabirds seeming to slide like a scurf of petals on the water: I recognized and understood these pattern of light in a dreamy unvoiced way while I waited for my eye to take in what was not of the land – floating plastic, aluminum, the suflated ero of a dead person – and say it to me on a breath, like a word spoken aloud – There.*

- Molly Gloss, *The Dazzle of Day*

## 2 Instrumentation

The work consists of two identical choruses of four performers each, and an inner heterogenous trio.

All performers vocalize, and should have a circular chromatic pitch pipe with which to play chords.

Each chorus member has:

- A wine glass, filled with water;
- A castanet,
- A shaker (maraca, caxixi, etc.), and
- A guiro.

The first trio member has:

- A set of crotales (with bowed),
- A marimba, and
- Five wood blocks

The second trio member has:

- A vibraphone (with mallets and bow),
- A ratchet,
- A snare drum (with wire brush), and
- A tam-tam (with mallet and super-ball mallet).

The third trio member has:

- A set of tubular bells,
- Four toms or congas, and
- A large bass drum.

## 3 Performance notes

Some notes on performance techniques:

### 3.1 Whispering

Whispers fall into two categories: inhaled and exhaled. When exhaling, the performer should affect the consonant indicated (f-, sh-, etc.) and then simply whisper it, as though starting to speak a word and halting suddenly. There should be no pitch, no sustain, just variations of white noise as dictated by the consonant expression. Inhaling is much the same: affect the given consonant (h-, f-, etc.) and then audibly breathe in, creating lighter or darker variations of white noise. If extra breathe is necessary, take it. In general, one shouldn't need much air, as the effect of these whisperings are very quiet in the ensemble texture.

### 3.2 Pitch pipes

When performing with circular pitch pipes, place enough of the instrument into the mouth that four or more notes can be sounded at once. Breath liberally, changing inhale to exhale as necessary. The effect should be a dense chromatic chord. Don't try to match the chord of fellow performers. Ideally each performer would be playing a slightly different chord, causing the harmony drift as performers enter and exit.

### 3.3 Wine glasses

Wine glasses should be filled partially with water and performed by dipping one finger into that water and then circling that same finger around the lip of the glass, causing it to resonate. Each wine glass should be filled slightly differently from each other wine glass, allowing the harmony to drift (like the pitch pipes) as wine glass music enters and exits the ensemble texture.

### 3.4 Guiros

All tremoli, whether indicated or not, should be scrape tremoli. The scraping should be very narrow - one or two inches wide - and without any obvious inflections from direction changes.

### 3.5 Pitched percussion

All pitched percussion should be played with soft mallets if possible, except when bowed. Exceptions are fine, though.