

Megan Grace Beugger

Unjaded

for Anthony Green as part of *(re)Aktshun*

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
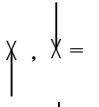

for Anthony Green as part of *(re)Aktshun*

NOTES

I. Setup/ Time

1. Use 2 pieces of rosined fishing line (zebco 50lb line preferred) approximately 9 feet each. String one line under Eb7 and out through Gb7 so that line goes around Eb, E, F, and Gb, and tie ends together to create a loop. String other line under G1 and out through Bb1 (so that it is around G, Ab, A, and Bb), and tie ends together as before. Bows will be worn around the wrists.
2. Time functions in 2 different ways: metered time with tempo marking, and temporal time with a specific number of seconds in which the gesture should occur. All durational markings should be played as accurate as possible and should never be sacrificed for more control over resulting sound/ movement.
3. afap= as fast as possible
4. Many situations in this piece are setup so that the sound or the state of one's physical body may be impossible to fully control, thus resulting in physical indeterminacy. Many of the repeats in this piece will result in constantly evolving or fluctuating results. The attempt to produce the sounds and movements should be replicated in these repeats, but the result make be very different each time. One should allow the fatigue and instability of both the sounds and physical body to be audibly and visibility present to the audience.
5. Pedal should only be depressed where indicated: some sounds are made on a dampened string

II. Techniques

1.  = pizz./pluck fishing line
2.  = piano key click
3.  = clicks created from fishing line slipping on piano string (by applying pressure in direction indicated)
4.  = tap side of piano with palm of hand
5. + = tongue clicks

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for Anthony Green as part of (re)Aktshun

Piano bow locations
high- Eb7- Gb7
low- G1- Bb1

Bow lengths should be taunt when arms are up at **D** and long enough to accomplish section at **H**: approximately 9' of fishing line each

A

$\text{♩} = 60$
pizz. all three A4 strings
inside the piano then sing
pitch while discretely placing
arms in fishing line bows.
pizz. sing

ooh

Ped.

ff **ppp**

sit on bench

B

$\text{♩} = 90$
(play on the piano keys)

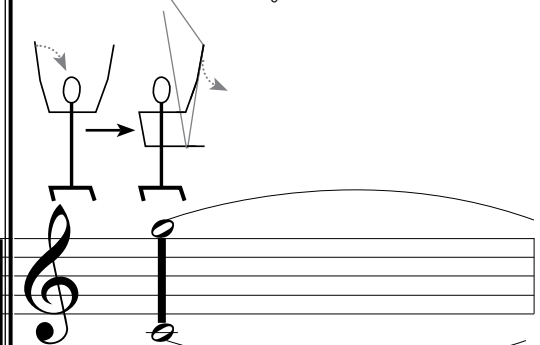
ff+

IMPROV- 1'
continually repeat cell
for one minute varying
the length of each fermata
between AFAP to the length
of time for the sound to
die away.

• AFAP-sound dies away

C

lean back and let bow
crackle until cluster
dies away

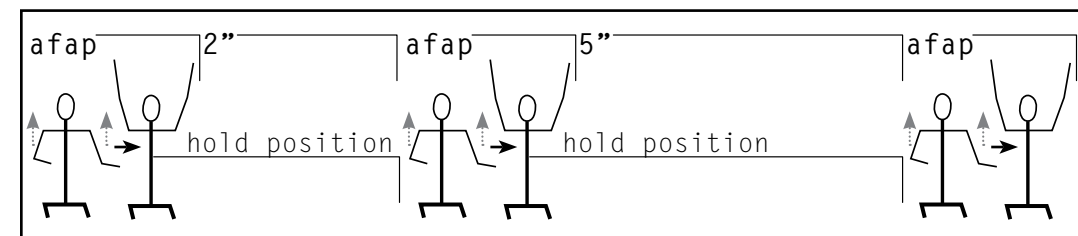


with left forearm: pull down one
side of high fishing line to
rotate and sound bow while moving
to play white note cluster.
Range is approximate

ff --- **n**

D

(still seated)



ff (do not depress pedal)

E

$\text{♩} = 90$
no pedal except where indicated

pluck pluck
inside outside

RH high fishing line

LH low fishing line **ff+**

pluck pluck
inside outside

Ped.

IMPROV- 30"
continually repeat cell
for one minute varying
the length of each fermata
between AFAP to the length
of time for the sound to
die away.
AFAP-sound dies away
Ped. use pedal for
fermatas only

• AFAP-sound dies away

F

/ ♩ = 90

/ ♩ = 60

key click gliss. on black keys

mimick key click gestures with left hand bow by putting tension on the bow and pulling to side-grab entire low bow with left hand to help create tension and control the sound

LH low fishing line

pull left to create ascending clicks

pull right to create descending clicks

IMPROV- 1'

create gliss. with keyclicks then immediately mimick gliss. with fishing line bow around LH. Gliss. should be continuous but may change directions and/or speeds. Continue creating pairs of glissandi in this manner for 1', allowing 0-10" of silence between each pair

key clicks

mimick key clicks with LH bow by slowly pulling bow to the right creating one click/second

cont. until additional clicks by this movement to the right is impossible etc.

ff

G

/ ♩ = 120

replace right hand on fishing line with left foot and pull down until taut

1' with 1 hand, rapidly pluck across the center of the fishing on each side of the foot repeatedly while slowly tightening, then loosening the fishing line with left foot. Repeat many times to fill 1'

1' as before, accel. duration of cell each repeat

vocalize without tone (like a loud whisper) using articulate non-word sounds

left side of line

right side of line

pluck low fishing line

RH high fishing line

LH low fishing line

pizz.

ff

pizz.

ff

3"

3"

accel. - - - - - <1"

(w/ pitch from fishing line and dampened piano strings)

3

H

Rapidly pluck across the center of the fishing on each side of the foot repeatedly. Raise, then lower, then raise left leg excruciatingly slow, then hop on right leg to your right.

Repeat approximately 5X, hopping around piano, until ending at ending location. Keep high bow taut

I

Pluck across both ends of the fishing line on top of the piano frame. Apply pressure on bow as leg slowly moves. Let bow snap against piano frame creating pitchless percussive sound.

(w/ pitch from fishing line and dampened piano strings) (pitchless)

START END (remain on side of piano for remainder of piece)

//

4-7" **sing** 4-7" **tongue clicks** 4-7" **pluck**

mimick rhythm and volume of previous taps on the side of the piano with voice

mimick rhythm and volume of previous gesture with tongue clicks

mimick rhythm and volume of previous gesture by grabbing high fishing line near foot with right hand to dampen and pluck with pinky finger underneath hand so that there is only resonance from the fishing line (no piano resonance)

/ ♩ = 60

without pause from previous page, pizz. suddenly slow

20"

Cont. plucking AFAP

SLOWLY bring left leg down towards floor, stopping an inch above the ground (don't let foot touch floor)

/ ♩ = afap

<.25" Quickly bring leg back up

/ ♩ = 60

without pause from previous page

(cont pizz. both sides of high fishing line with right hand pinky)

(hold)

keep leg straight- hold torso in place

(allow body to shorten fishing line)

(hold)

The first exercise consists of a musical staff in 2/4 time with a sequence of notes and rests. Below the staff are two stick figure diagrams. The first diagram shows a stick figure with its left leg extended horizontally, labeled '(hold)'. The second diagram shows the left leg being lowered towards the ground, labeled 'keep leg straight- hold torso in place'. The third diagram shows the leg lowered further, labeled '(allow body to shorten fishing line)'. The fourth diagram shows the leg raised back up, labeled '(hold)'. A dashed line indicates the path of the leg's movement.



0

20"

Cont. plucking AFAP

SLOWLY bring left leg down towards floor, stopping an inch above the ground (don't let foot touch floor)

/ ♩ = afap

<.25"

/ ♩ = 60

Quickly

bring

leg back

up

keep repeating until you can no longer continue to hold position Let failure be heard

(allow body to shorten fishing line)

keep leg straight- hold torso in place

(hold)

The second exercise features a musical staff in 2/4 time with notes and rests. Below the staff are two stick figure diagrams. The first diagram shows a stick figure with its left leg extended horizontally, labeled 'keep leg straight- hold torso in place'. The second diagram shows the left leg being lowered, labeled '(allow body to shorten fishing line)'. The third diagram shows the leg raised back up, labeled '(hold)'. A dashed line indicates the path of the leg's movement.



IMPROV- 15"

improvisation using sounds created from resulting failure at 0