

**Repetition
Exercise:
A Play in
Three
Lectures**

**For Pianist,
Performance Artist,
and Orator**

Instrumentation:

grand piano, performance artist, orator

Duration:

35 – 40 minutes

Practical Performance Overview:

Repetition Exercise is a music-theatrical work. It is not opera. It is also not quite music theater in a typical contemporary music or New Music sense. There are narrative elements and actors, though these actors function as embodied ideas more than characters making choices that drive a more typical theatrical narrative. And *Repetition Exercise*'s narrative is less an unfolding of events and more an interplay of shifting perspectives on interrelated philosophical ideas and emotional responses to these ideas.

Repetition Exercise has many intermedia elements. In each of its 6 sections there is video projection. At most points during the video projections the pianist must play in time with the video. There is live painting. There is an orator who directly addresses the audience. There is interactive lighting. There is a nude performance artist having theater blood poured over them in a plastic-wrapped enclosure.

In addition to having an artistic director, it is suggested that a stage manager be present for setup and during the performance ensuring that wired connections, theatrical props, lighting, performers, and audience members (who should be very close to the action) remain safe and in their right place. There should also be a designated lighting assistant that turns on and off clamp lights between movements when necessary.

Program Note/Text Within Pre-Concert Video (watch video [here](#))

How might interactions between text, speech, and music comprise social relations outside (Lecture I), between, (Lecture II), and within (Lecture III) ourselves? Or how might a work of art inflect the political (Lecture I), the emotional (Lecture II), and the self-referential (Lecture III)?

Lecture I: Form (Within the Real) - Furthermore (and in a Lacanian sense), how might a feeling of the Real* creep into everyday life within our increasingly opaque and complex neoliberal reality where democratically inaccessible dealings between government and corporate leaders worldwide encourage war, environmental degradation, and widespread acceleration of economic inequality? Is our time not incubating a return to a prenatal Form (or void) wherein language and art's ability to make a sense of reality becomes increasingly impotent?

Lecture II: Theory (Within the Symbolic) - And, how might the Symbolic (as the place of meaning which forms the interpersonal including text, speech, and the arts [of which music is a part]) relate to emotion (which can so easily be in tension with the logics

formed from our social symbols)? In other words, can a coherent Theory of meaning's relationship to emotion be formulated?

Lecture III: Praxis (Within the Imaginary) - And finally, how does an artist (as the paradigmatic meaning-maker) project consistently aligned desires of the self to the self? In other words, how does an artist access the Imaginary** to turn meaning (garnered from the Symbolic) into Praxis (i.e., meaningful experiments with lived experience [or artworks]) all while maintaining an awareness of the Real's underlying meaningless form/capital?

*from Wikipedia
(https://web.archive.org/web/20230528112330/https://en.wikipedia.org/wiki/The_Real) -
“The real Real is the hard limit that functions as the horrifying Thing (the Alien, Medusa’s head, maelstrom and so on) – a shattering force of negation. The symbolic Real refers to the anonymous symbols and codes (scientific formulae, digitalisation, empty signifiers...) that function in an indifferent manner as the abstract “texture” onto which, or out of which, reality is constituted...In the contemporary world, Žižek argues that it is *capital* itself that provides this essential backdrop to our reality and as such represents the symbolic Real of our age.”

**from Purdue University’s website
(<https://web.archive.org/web/20230927143804/https://www.cla.purdue.edu/academic/english/theory/psychoanalysis/definitions/imaginaryorder.html>) - “Imaginary order. The fundamental narcissism by which the human subject creates fantasy images of both himself and his ideal object of desire, according to Lacan.”

Cast of Characters:

The Artist: pianist (black attire)

The Other: performance artist (nude except for white ski mask)

The Playwright: orator (black T-shirt, black compression shorts, black socks, and black ski mask with no shoes)

The Teacher: arranged vocal snippets of Sanford Meisner

The Philosopher: arranged vocal snippets of Meisner’s protégé Martin Barter

The Students: vocal sample of two acting students performing a repetition exercise

Total Prop and Physical Tech Needs:

1 Large 16:9 Projection Screen (9ft x 5ft preferably)

1 Video Projector

1 Laptop Computer

connected to a foot pedal for Max patch

with an audio interface for the speakers and subwoofer

with hdmi for video projector

placed near grand piano on side away from audience

2 Speakers and Subwoofer (with on and off pedal)

11 Clamp Lights

8 with daylight-, 1 with green-, 1 with red-, and 1 with blue-colored bulb(s)

7 Photography Tripod Light Stands

1 See-Through-Plastic-Wrapped Enclosure

large enough for 2 average height people to comfortably stand (4ftW x 4ftL x 7ftH suggested; metal frame of portable beach changing station suggested for frame)

sealed so that splashed liquid cannot leak out

fitted with opening for entry and exit

greenhouse plastic is suggested for its high transparency

4 Gallons of Theater Blood

3 in a 5-gallon bucket

other gallon in a tray in front of the performance artist

placed within enclosure

1 Photography Backdrop Stand (10ftW x 7ftH preferably)

placed in front of enclosure

lit with 2 daylight clamp lights attached to 1 tripod

Large Black Bedsheet or Tablecloth (90in x 150in preferably)

draped over backdrop stand to cover/hide enclosure from audience

1 Large Covered Easel

with large canvas completely covered in glued-on film-quality prop \$100 bills

lit with 2 daylight clamp lights attached to 1 tripod

easel and canvas should be covered by a cloth at the start of the piece

Paint Brush, Black and Red Paint in Paint Tray

placed adjacent to large easel

1 Daylight Bulb Clamp Light That Lights Pianist and is Attached to 1 Tripod

Chair and Small Table

fitted with 6 variable voltage controllers connected to 6 clamp lights (3 daylight-, 1 green-, 1 red-, and 1 blue-colored bulb[s])

all colored clamp lights and 1 daylight clamp light thoughtfully placed surrounding and pointing towards chair with two tripods as well as the small table itself as possible points for clamp light attachment

2 daylight clamp lights for audience (1 on each side of audience; each with 1 tripod)

Very Large Thick Sheet of Plastic Laid on the Performance Space Floor

should generously cover entire area beneath and surrounding the easel and enclosure

should cover the floor making a path to the stage exit nearest the enclosure as well as stretch into the stage wing allowing the performance artist and orator to clean themselves with minimal mess

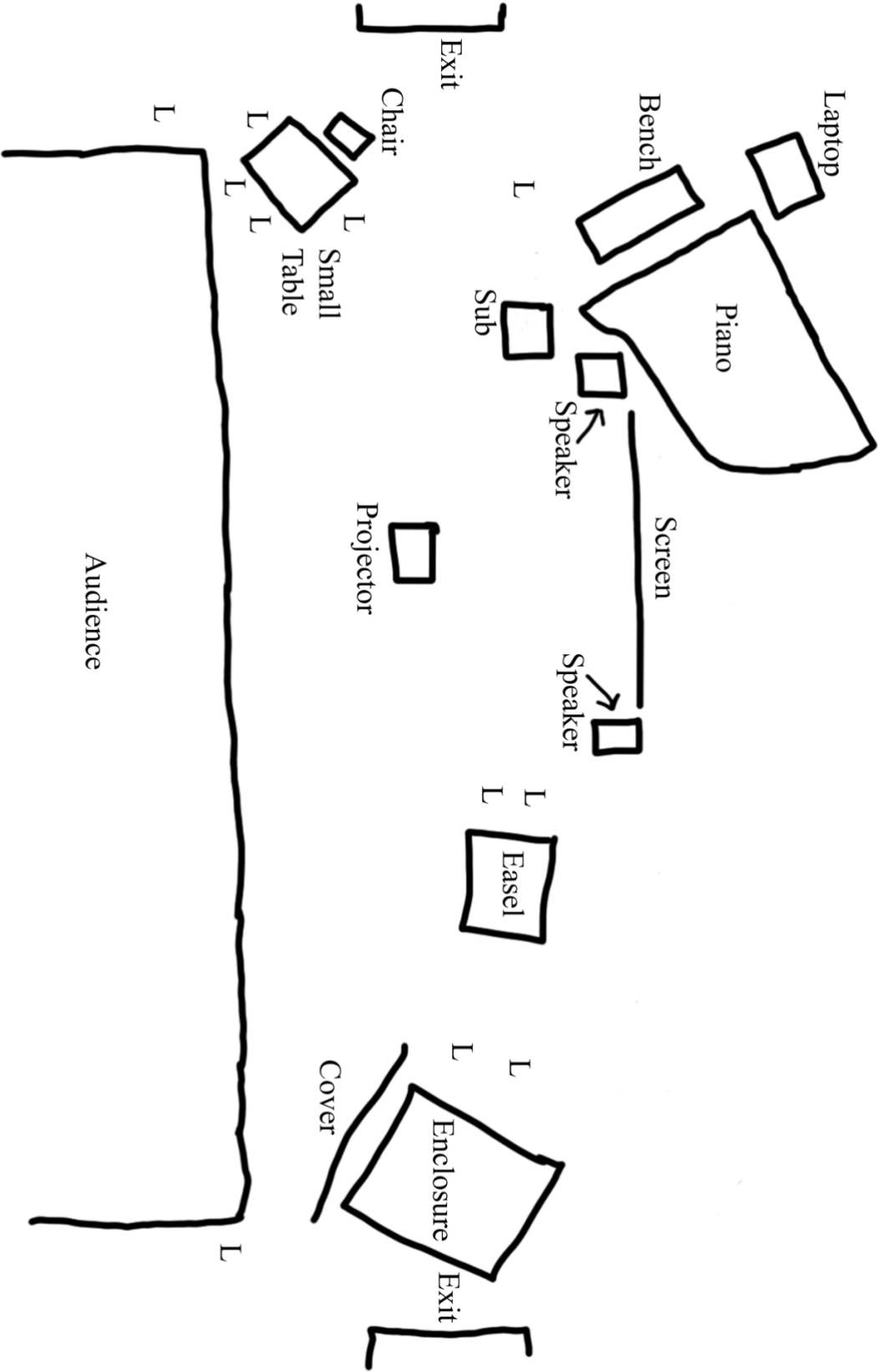
all necessary connection wires (HDMI, quarter inch, XLR, extension chords, etc.)

Space Considerations:

The piece should take place in a very large space that allows audience to sit very close to the action.

The space should have the ability to be very dark to show projections very clearly.

Performance Setup Diagram ("L" means clamp light):



Instructions for MaxMSP Patch Usage:

For the patch, digital files (video and audio), and a video explaining how to use the patch contact the composer for a link to a google drive folder.

Composer Contact: emersonfvoss@gmail.com

Performance Notes (which are not in the score):

General Notes

Accidentals do not carry through the measure unless a note is immediately repeated.

Downward facing triangles indicate for the pianist to press a foot pedal that triggers a switch in a Max patch provided by the composer that plays an audio and video file.

Words above the staves in large regular typeface are placed where these words would occur within the triggered audio during the piece.

1. Program Note/Pre-Concert Video (~5m 45s)

Video should be triggered by the pianist with foot pedal connected to the laptop running the Max patch.

Performance artist should already be inside the enclosure nude except for a white ski mask.

Stage should be completely dark except for video projection.

2. Title Sequence (~1m 10s)

Pianist triggers patch and reads along with score.

Stage should still be completely dark except for video projection.

3. Lecture I: Form (Within the Real) (~2m 15s)

Lighting assistant should turn on enclosure lights and easel lights as well as make sure that the subwoofer is switched on with pedal.

Orator should be ready to enter stage right as soon as the title video is triggered and the pianist starts playing.

The orator should go to the easel and take off its cloth covering.

Next the orator should begin painting the canvas (covered in \$100 bills) with red and black paint.

The orator should paint in time with the music. Pianist and orator should practice this.

When the B-21 raider news report begins the orator should remove large black tablecloth from the photography backdrop stand revealing the enclosure and performance artist.

The orator should then go into the enclosure and slowly pour 3-gallons of theater blood onto the performance artist.

While this takes place the performance artist should splash the 1 gallon of theater blood in the tray in front of themselves. The goal should be to cover all the inside of the enclosure's plastic with blood splatter.

After pouring all the blood, the orator should leave the enclosure and put the covering back onto the photography backdrop and exit stage left.

After the blood is poured the performance artist should lay still as if dead. The performance artist may then leave the enclosure discreetly during Lecture II.

At end of Lecture I, the lighting assistant should switch off the enclosure lights and easel lights.

4. Lecture II: Theory (Within the Symbolic) (~18m 30s)

Stage should be completely dark except for video projection.

At mm. 195 the lighting assistant should plug in the piano clamp light with it already switch on so that the pianist suddenly becomes lit.

At mm. 277 the lighting assistant should unplug the piano clamp light.

5. Lecture III: Praxis (Within the Imaginary) (~4m 50s)

To start, stage should be completely dark except for video projection.

6. End Credits (~30s)

Stage should be completely dark except for video projection.

Repetition Exercise: A Play in Three Lectures

Program Notes/Pre-Concert Video

Emerson Voss (2024)

Piano { Wait for video to finish.
-1



Repetition Exercise

A Play in Three Lectures

Title Sequence

Emerson Voss (2023)

Piano

$\text{♩} = 92$ (start click track)
 $\text{♩} = 92$ for 93 beats

mp
pp
Reo.
0.1

Pno.

5

9

12

15

19

pp (click track stops)

Chords: C, Db, C, Db, C, Db, C, Eb, D, Eb, E, Eb

Repetition Exercise

Lecture I: Form

Emerson Voss (2024)

2" 2" ♩=104

Piano { (audio only) speech 1.1 text and 1.2

ff mf
Ped.

Pno. *sffz* *mf* *sffz* *mf*

♩=60

Pno. *sffz* *mf*

How are they arranged? text (audio only) speech and

sffz *mf*

Bb *sffz* 1.3 1.4 1.5

♩=104

Pno. *sffz* *f* *sffz*

sffz *f* *sffz*

B D

3" ♩=104

Pno. How do they mean? 1.6

pp *pp*

Piano score system 1. Treble clef. Tempo: ♩=60. Dynamics: *pp*, *p*. Includes a triplet of eighth notes. Text: "(audio only) speech and". Measure 1.5 is marked with a downward arrow.

Piano score system 2. Treble clef. Tempo: ♩=104. Dynamics: *f*, *mp*. Includes text: "text", "(audio only) From whom do they come?", "text". Measure 1.3 is marked with a downward arrow. A "Red." (Reduction) section begins in the bass clef.

Piano score system 3. Treble clef. Tempo: ♩=60. Dynamics: *p*. Includes text: "(audio only) and speech", "(audio only) Are you listening?". Measures 1.8 and 1.9 are marked with downward arrows.

(B-21 Raider News Report Excerpt)

Piano score system 4. Treble clef. Dynamics: **14**. Bass clef. Dynamics: **14**. Measure 1.10 is marked with a downward arrow.

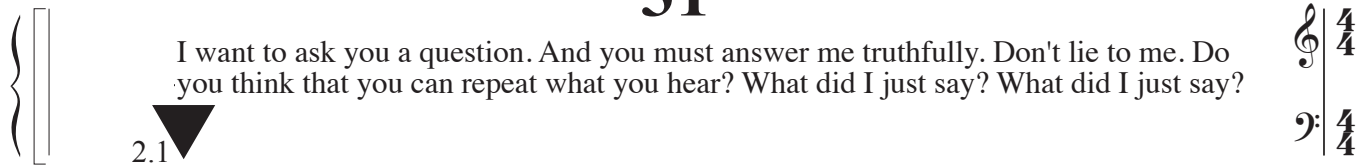
Repetition Exercise

Lecture II: Theory
(within the Symbolic)

Emerson Voss (2023)

31"

I want to ask you a question. And you must answer me truthfully. Don't lie to me. Do you think that you can repeat what you hear? What did I just say? What did I just say?

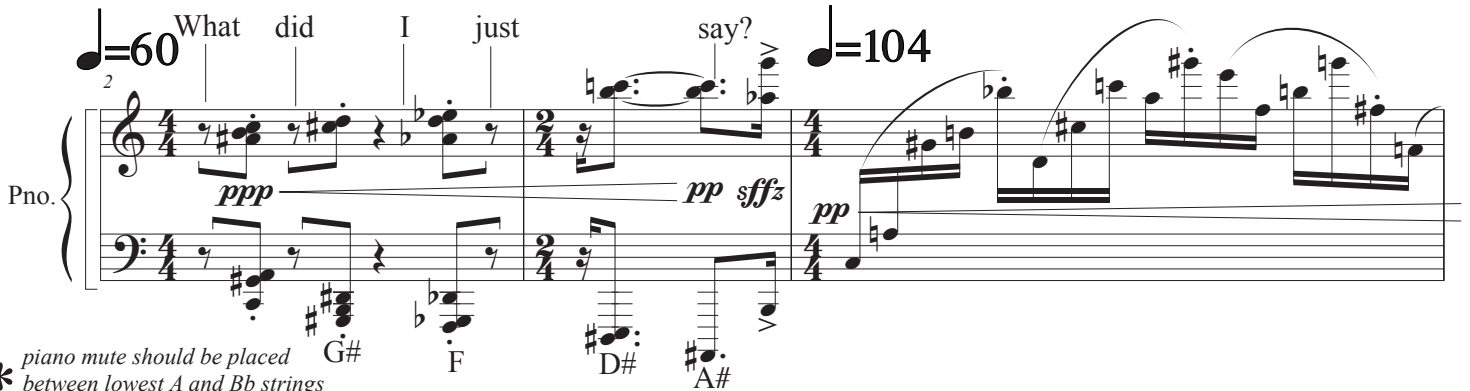


2.1

What did I just say?

$\text{♩} = 60$ $\text{♩} = 104$

ppp *pp sfz* *pp*




piano mute should be placed between lowest A and Bb strings

G# F D# A#

5

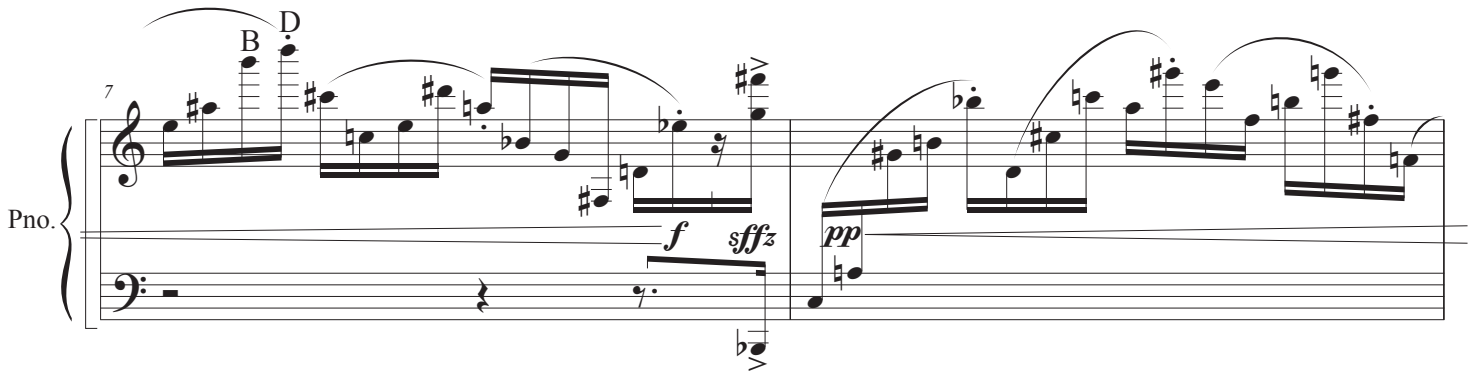
f sfz *pp*



B D

7

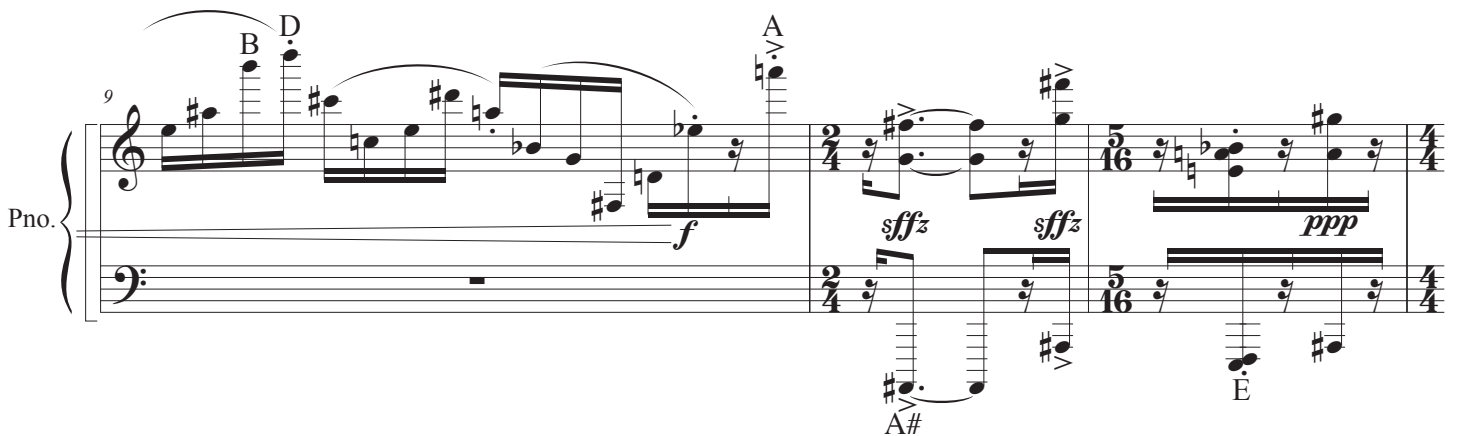
f sfz *pp*



B D

9

f sfz sfz ppp



A A# E

Repetition Exercise - Lecture II: Theory

This piano score consists of five systems, each with a grand staff (treble and bass clefs) and a 'Pno.' label. The music is written in 4/4 time, with some measures in 3/4 and 5/4. The score includes various dynamic markings such as *pp*, *f*, *ppp*, *sfz*, *sfz*, *ppp*, *sfz*, *sfz*, *pp*, *ff*, *f*, *ppp*, *ppp*, *f*, *ppp*, *f*, *mp*, *mf*, and *ff*. Chord symbols are placed above or below notes, including Eb, Gb, C#, C, F, Cb, Bb, Bb, A#, G#, G, A#, E, C#, F, D, Ab, C, A, Bb, Eb, and C. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and uses various articulation marks like accents and slurs.

Pno.

24 26

3 3

short

short

pp *f*

*open diamond noteheads
mean to silently depress keys

sos.
led.

F B

A

Pno.

27

mf *ff*

mf

sffz *p*

sos.
led.

C# G# D# F B Bb A B

Pno.

30

(start click track ♩=104 for 79 beats)

ff *p* *ff* *p* *ff* *f* *p* *mf* *p*

sos.
led.

Stop listening to the word, and we really truly begin to listen to the human being, and how they're saying that word and the tone

Pno.

33

mf *mp* *mp* *f* *p*

sos.
led.

Bb A B F#

2.2

and the behavior in that word.

(glottal sound) He changed it. That's all right. Repeat what you hear.

Pno.

Try to do it in the most mechanical,

Pno.

meaningless kind of way, absolutely mechanical, absolutely

Pno.

mechanical. OK. You start, mechanical.

Pno.

(click track stops) Ab

Piano score for measures 51-53. The system includes a treble and bass clef. Measure 51 starts with a treble clef and a bass clef. The key signature is A-flat major. Dynamics include *mp*, *mf*, *pp*, *p*, *pp sfz*, *pp*, *p*, and *mf*. A fermata is present over the first measure.

Piano score for measures 54-55. The system includes a treble and bass clef. Measure 54 starts with a treble clef and a bass clef. The key signature is A-flat major. Dynamics include *f*, *mp*, *mf*, *pp*, *p*, *pp*, *p*, *mp*, and *mf*.

Piano score for measures 56-57. The system includes a treble and bass clef. Measure 56 starts with a treble clef and a bass clef. The key signature is A-flat major. Dynamics include *pp*, *p*, *mf*, *f*, *pp*, *p*, *mf*, *f*, and *pp*.

Piano score for measures 58-59. The system includes a treble and bass clef. Measure 58 starts with a treble clef and a bass clef. The key signature is A-flat major. Dynamics include *mp*, *mf*, *p*, *pp*, *p*, *pp*, *p*, *mp*, *mf*, and *mp*.

Piano score for measures 60-61. The system includes a treble and bass clef. Measure 60 starts with a treble clef and a bass clef. The key signature is A-flat major. Dynamics include *mf*, *pp*, *p*, *f*, *pp*, *p*, *mf*, *pp*, and *p*.

Piano score for measures 62-63. The system includes a treble and bass clef. Measure 62 starts with a treble clef and a bass clef. The key signature changes to B-flat major. Dynamics include *ppp*, *pp*, *p*, *ppp*, *mp*, *mf*, *p*, *ppp*, *pp*, *f*, and *pp*. Chord changes to B-flat and then B are indicated above the staff.

B♭ Repetition Exercise - Lecture II: Theory

Piano score for measures 6-65. The piece is in B♭ major. The right hand features a melodic line with various dynamics: *mp*, *p*, *ppp*, *mf*, *f*, *p*, *ppp*, and *p*. The left hand provides harmonic support with chords and moving lines. Measure numbers 6 and 64 are indicated at the start of the system.

Piano score for measures 66-68. The right hand continues with dynamics *f* and *p*. Measure 66 is marked with a forte *f*. Measure 68 features a triplet of eighth notes. Chord changes to A♭ and B♭ are indicated above the staff. The left hand has rests in measures 66 and 68, and a half note in measure 67.

Piano score for measures 69-71. The right hand has dynamics *pppp*, *pp*, *ppp*, and *pppp*. The left hand has dynamics *ppp* and *mp*. Chord changes to D and E are indicated above the staff. Measure numbers 69 and 71 are shown.

Piano score for measures 72-75. The right hand has dynamics *mf*, *mp*, *mf*, and *pp*. The left hand has dynamics *pp* and *ppp*. A *ped.* (pedal) marking is present. Measure numbers 72 and 75 are shown.

Piano score for measures 76-79. The right hand has dynamics *ppp* and *ppp*. The left hand has dynamics *ppp* and *ppp*. Chord changes to D and D are indicated below the staff. Measure numbers 76 and 79 are shown.

Piano score for measures 80-83. The right hand has dynamics *ppp* and *pppp*. The left hand has dynamics *ppp* and *pppp*. Measure numbers 80 and 83 are shown.

84

Pno.

91

with a theatrically exaggerated exactness

Pno.

95

As if nothing is strange, continue the exaggeration slowly preparing to play an imaginary highest D. imaginary

OK. I loved it. That got in the tempo where it became totally meaningless.

(start click track ♩=104 for 185 beats)

Pno.

108

If you're not listening you don't know

what happens,

and life happens in the moment. It happens to us

now when we're

Pno.

111

involved.

If I'm living in the past, I'm not really alive. I'm focusing on something that's already done. If I'm thinking

Pno.

about the future, and I'm worried, again, I'm thinking about something that's not real. It hasn't happened yet. The only thing that's real is

114

Pno.

G# C Bb

mp *mf*

A Bb

what's going on between you and me right now right here in this moment. (glottal sound) Now that's not

117

Pno.

A E# (glottal sound) Bb

f *mf* *f* *mp* *mf*

2.6

the original intention of

120

Pno.

f *ff*

those words. It's not in the text.

123

Pno.

mf *f*

B

126 *mf* It takes place *mp* in a whole

129 environment. *f* *ff* It's not in the text *f* And you have *mf*

132 to know that. *f* *mp* You decide what it means

135 emotionally. *f* It's not the word

138 which is the cue. *p* *mp* *mf* It's the pitch *f* which brings *p*

10

142

words with it. In other words, it's mechanical, absolutely devoid

Pno.

f

A *f* 2.7

of any emotional contents. We don't know where the cues are coming in. And, again, through the listening that's when you actually hear when to come in.

145

Pno.

We don't preconceive any emotion. We're free to go anywhere.

149

Pno.

B

(click track stops)

153

$\text{♩} = 160$

Chopin, "Revolutionary" Etude in C Minor

Pno.

Red. *

157

Pno.

Red. *

(start click track ♩=160)

(click track changes to

♩ = 144 for 140 beats)

♩ = 48

Chopin, Nocturne in B Major, Op. 9 No. 3

160 for 8 beats) If I say, uh "I am a young pianist

Pno.

2.8

165 and tonight is my great opportunity," and I say,

Pno.

"What shall I play?"
"What would you have me play?"

169

Pno.

172

Pno.

175 (laughing) yeah

Pno.

Let me see you express that without words. Repeat it.

179

Pno.

Repetition Exercise - Lecture II: Theory

12

No words. You can do it in the behavior, not in words.

Piano score for measures 183-190. The score is in G major and 4/4 time. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *p*, *mf*, and *f*. There are repeat signs and asterisks indicating specific points in the music.

Try it.

(click track stops)

$\text{♩} = 104$

Piano score for measures 186-190. The score is in G major and 4/4 time. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *mp* and *f*. There are repeat signs and asterisks indicating specific points in the music.

Piano score for measures 191-196. The score is in G major and 4/4 time. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *f* and *mp*. A tempo change of 2.9 is indicated. There are repeat signs and asterisks indicating specific points in the music.

Piano score for measures 197-200. The score is in G major and 4/4 time. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *p* and *f*. There are repeat signs and asterisks indicating specific points in the music.

Piano score for measures 201-204. The score is in G major and 4/4 time. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *mp* and *f*. There are repeat signs and asterisks indicating specific points in the music.

Pno.

206

p *ff* *ff* *mp* *p*

C Db F#

Ad. *Ad.*

Pno.

211

mp *p* *p* *f*

F# B

Ad.

Pno.

214

mf *f*

Ad. *Ad.*

Pno.

217

p *p*

Ad.

Pno.

219

ppp *pp* *mp* *p* *mf* *ppp*

Ad. *Ad.*

Repetition Exercise - Lecture II: Theory

14
223

Pno.

pp *p* *mf*

pp *pp* *mf*

* Led.

225

Pno.

f *fff*

228

Pno.

v *v* *v*

230

Pno.

mf *p* *pp* *p*

mp *mp* *p* *pp*

A#

234

Pno.

ppp *pp* *f* *ff*

ppp *mp* *Led.*

* Led.

Pno.

239

p *ff*

Reo.

Pno.

242

f *ff*

p

Reo.

Pno.

245

p *pp* *ppp* *f* *ff*

pp *ppp* *pp* *p*

Reo.

Pno.

249

fff *mp* *fff*

fff

Reo.

Pno.

252

pp *p*

ppp *pp* *ff*

Reo.

Repetition Exercise - Lecture II: Theory

16
257

Pno.

Dynamic markings: *f*, *mp*. Includes triplets and slurs.

Detailed description: This system covers measures 16 to 257. The music is in 4/4 time. The right hand starts with a complex chordal texture, including a large slur over several measures. The left hand features a steady eighth-note accompaniment. Dynamic markings include *f* (forte) and *mp* (mezzo-piano). Numerous triplet markings are present throughout the system.

259

Pno.

Dynamic marking: *mp*. Includes triplets and slurs.

Detailed description: This system covers measures 259 to 345. The right hand continues with melodic lines and chords, while the left hand maintains its accompaniment. A *mp* (mezzo-piano) dynamic marking is present. The system concludes with a *B#* (B sharp) chord in the right hand.

261

Pno.

Dynamic marking: *mp*. Includes triplets and slurs.

Detailed description: This system covers measures 261 to 510. The musical texture remains consistent with the previous systems, featuring complex right-hand figures and a rhythmic left-hand accompaniment. A *mp* (mezzo-piano) dynamic marking is used.

263

Pno.

Dynamic marking: *mp*. Includes triplets and slurs.

Detailed description: This system covers measures 263 to 660. The right hand has more intricate chordal patterns. A *mp* (mezzo-piano) dynamic marking is present.

265

Pno.

Dynamic markings: *p*, *pp*. Includes triplets and slurs.

Detailed description: This system covers measures 265 to 798. The dynamics shift to *p* (piano) and *pp* (pianissimo). The right hand features more sustained chords and melodic fragments, while the left hand continues with its accompaniment.

268

Pno.

Dynamic markings: *p*, *pp*. Includes triplets and slurs.

Detailed description: This system covers measures 268 to 957. The music concludes with *p* (piano) and *pp* (pianissimo) dynamics. The right hand has a final melodic phrase, and the left hand provides a concluding accompaniment.

Piano score for measures 270-273. The right hand features a triplet of eighth notes and a series of chords. The left hand has a sustained bass line. Dynamics include *mp* and *f*. A fermata is present over the final chord.

270 *mp* *f*

Piano score for measures 274-277. Includes the instruction "(start click track ♩=104 for 175 beats)". The right hand has chords and a melodic line. The left hand has a bass line. Dynamics include *mp*, *p*, and *ppp*. A fermata is present over the final chord.

(start click track ♩=104 for 175 beats)

274 *mp* *p* *ppp* *mp* *p*

That was OK.

E. 2.10 *mp*

Piano score for measures 278-280. Includes the lyrics "Now, We gotta keep the repetition." The right hand has chords and a melodic line. The left hand has a bass line. Dynamics include *mp* and *p*. A fermata is present over the final chord.

278 *mp* *p* *p*

Now, We gotta keep the repetition.

E. *mp* D \flat *mf*

Piano score for measures 281-284. Includes the lyrics "We've gotta keep the contact. This time". The right hand has chords and a melodic line. The left hand has a bass line. Dynamics include *mf* and *p*. A fermata is present over the final chord.

281 *mf* *p* *p*

We've gotta keep the contact. This time

E. *mf* B \flat *mf*

Piano score for measures 285-288. Includes the lyrics "the contact, the repetition comes". The right hand has chords and a melodic line. The left hand has a bass line. Dynamics include *mf* and *f*. A fermata is present over the final chord.

285 *mf* *f* *mf* *mf*

the contact, the repetition comes

E. *fff*

Repetition Exercise - Lecture II: Theory

18 from my behavior, not only

288

Pno.

f *fff* *mf* *p*

291 from my words. You understand?

Pno.

fff

Pno.

fff

Pno.

fff

297 You're too anxious to play

Pno.

2.11

299 the word repetition. That

Pno.

pp *fff*

word repetition is there because it teaches you

301 *fff* A

authentic contact. HEY!

305 *p* *fff* *f* A ∞ *fff* 2.12

and I don't wanna know it because you say it.

309

I wanna know it from your behavior.

311 *p* G#

All right?

313 *mf* *pp* *f* *pp*

Piano score for measures 315-321. The right hand contains a melodic line with triplet eighth notes. The left hand provides a bass line with triplets. Dynamics range from *ff* to *mp*. The lyrics "I can't wait!" and "(laughter)" are written above the staff.

Piano score for measures 318-324. The right hand continues with triplet eighth notes. The left hand has a bass line with triplets. Dynamics include *f*. The lyrics "That's right." and "(click track stops)" are present. A downward arrow labeled 2.13 points to the end of measure 324.

Piano score for measures 322-324. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. Dynamics include *ff*. The lyrics "I'm coming", "to that.", and "You're going too" are written above the staff. A downward arrow labeled 2.14 points to the end of measure 322. A downward arrow labeled 2.15 points to the end of measure 324, with a Gb chord symbol above it.

Piano score for measures 325-327. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. Dynamics include *ff*. The lyrics "far.", "You're going too", "far.", and "Let me hear it." are written above the staff. Downward arrows labeled 2.15 and 2.16 point to the end of measures 325 and 327, with B and Ped. chord symbols above them.

Piano score for measures 328-334. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. Dynamics include *ff*. The lyrics "Let me hear it.", "Nope, you didn't do it.", "Nope, you didn't do it.", and "Nope, you didn't do it." are written above the staff. Downward arrows labeled 2.16, 2.17, and 2.17 point to the end of measures 328, 332, and 334, with Eb and Db chord symbols above them.

331 Oh my god! Let me hear it. That's right.

Piano score for measures 331-336. The score is in 4/4 time. The right hand has a melodic line with some grace notes. The left hand has a bass line with chords B, A#, G#, C#, and A. Fingerings are indicated with numbers 1-5. A tempo marking of 2.18 is shown below the first two measures.

337 Nope, you didn't do it. What was I saying? Oh my god! You don't get it. uh I'll do it again

Piano score for measures 337-342. The score is in 4/4 time. The right hand has a melodic line. The left hand has a bass line with chords Bb and others. Fingerings are indicated. A tempo marking of 2.19 is shown below the first two measures.

343 with the words. Same thing. Nope, you didn't do it. What was I saying? Oh my god!

Piano score for measures 343-348. The score is in 4/4 time. The right hand has a melodic line. The left hand has a bass line with chords. Fingerings are indicated.

349 You don't get it. uh I'll do it again with the words. Same thing. (click track stops)

Piano score for measures 349-355. The score is in 4/4 time. The right hand has a melodic line. The left hand has a bass line with chords. A forte (*f*) dynamic is marked at the beginning, and fortissimo (*ff*) is marked at the end. A triplet of notes is marked with a '3' above it. A tempo marking of 2.20 is shown below the first two measures.

356 Isn't that pretty much the same thing?

Piano score for measures 356-361. The score is in 4/4 time. The right hand has a melodic line with triplets. The left hand has a bass line with chords. A fortissimo (*fff*) dynamic is marked at the end. A tempo marking of 2.20 is shown below the first two measures.

22

Behavior happens first.

Piano score for measures 360-362. The score is in 4/4 time and F# major. The right hand features a melodic line with a fermata over the first measure, marked *fff* and *f*. The left hand has a rhythmic accompaniment with triplets, marked *pp*. A chord diagram for F# is shown below the staff, with a dynamic marking of *fff* and a tempo marking of *Ad.*

Piano score for measures 363-365. The right hand continues the melodic line with a fermata, marked *f*. The left hand accompaniment includes triplets and a half note, marked *mf* and *p*. A chord diagram for E is shown below the staff.

Piano score for measures 366-368. The right hand has a melodic line with a fermata, marked *f*. The left hand accompaniment includes triplets and a half note, marked *mf* and *pp*. A chord diagram for F# is shown below the staff, with a dynamic marking of *fff* and a tempo marking of *Ad.*

Piano score for measures 370-372. The right hand features a melodic line with a fermata, marked *mp*. The left hand accompaniment includes triplets and a half note, marked *mp*. A chord diagram for E is shown below the staff.

373

Piano score for measures 373-375. The treble clef contains a melodic line with notes A#, C#, B, and A# marked above. The bass clef features a rhythmic accompaniment of eighth notes with triplet markings. Dynamics include *f* and piano markings.

376

Piano score for measures 376-377. The treble clef contains a melodic line with notes A# and C# marked above. The bass clef features a rhythmic accompaniment of eighth notes with triplet markings. Dynamics include *fff* and piano markings.

378

Piano score for measures 378-379. The treble clef contains a melodic line with notes A# and C# marked above. The bass clef features a rhythmic accompaniment of eighth notes with triplet markings. Dynamics include piano markings.

380

Piano score for measures 380-381. The treble clef contains a melodic line with notes A# and C# marked above. The bass clef features a rhythmic accompaniment of eighth notes with triplet markings. Dynamics include *ff* and piano markings.

382

Piano score for measures 382-383. The treble clef contains a melodic line with notes A# and C# marked above. The bass clef features a rhythmic accompaniment of eighth notes with triplet markings. Dynamics include *fff* and *ff* markings.

Repetition Exercise - Lecture II: Theory

24

384

Pno.

386

Pno.

the last thing you do is utter a word.

2.23

389

Pno.

First thing is you feel.

2.24

G#

E

392

Pno.

Then you process it.

2.25

ffff

G

E

396

Pno.

400

Then you speak it. Umm

Pno.

ff

2.26 *sffz* *mf*

sffz *mf*

403

Umm Umm

Pno.

2.27 *sffz* *mf*

2.27 *sffz* *mf*

406

Then you speak it.

Pno.

mf

Db

2.28 *sffz*

409

Pno.

*

26
412

Pno.

414 Umm Umm Umm Umm...

Pno.

f

E

2.29

A

Your pants are wrinkled. My pants are wrinkled. Mhmm. Your pants are wrinkled. My pants are wrinkled. You don't care. No I don't care. You really don't care. No I really don't care. No you don't. No I don't. No you don't. No I don't. OK. You don't. OK. Well don't get testy. I'm not getting testy. You're not getting testy. No I'm not getting testy. You're getting irritated. Yeah. Well OK. I'm getting irritated. OK well. I'm glad you admitted it. Well I'm glad that you think so. You're getting sarcastic. No I'm not getting sarcastic. Oh you're not getting sarcastic. No I'm not getting sarcastic. OK you're not getting sarcastic. OK so forget about it. I've forgotten about it.

417 (start click track ♩=104 for 209 beats)

Pno.

20

20

2.30

E

Oh, you've forgotten about it. Yeah. Yeah, OK. What's so funny? What's so funny? Yeah. What's so funny?

Pno.

mf

mf

B

Well, you're kinda funny. I'm kinda funny. You're kinda funny. Yeah? How so? (laughter)

Pno.

mf

A

A

445

Pno.

What position have the words got?

ff *f*

2.31

mf

448

Pno.

They take on their meaning from inner

452

Pno.

life. comes from the text, from the

Bb

456

Pno.

play, right? And it takes on

mf *f*

G

459

Pno.

its uh its truth from the emotion.

E *G#*

28

So the truth of the emotion is a product of your interpretation

Piano score for measures 463-471. The score is in G major and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. Dynamics include *ff* and *mp*. A bass clef with a B note and *ff* dynamic is shown below the piano part.

of the text. (click track stops)

Piano score for measures 467-471. The score is in G major and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. Dynamics include *ff*.

Repetition Exercise


Lecture III: Praxis (within the Imaginary)

Emerson Voss (2024)


Orator

Essentially, this piece is for those who tend to overthink and find themselves lonely as a result.


2
Ort. Sit at small table with voltage controlled lights wearing now wearing bloodied white ski mask that the performance artist was wearing.

Pno.  Wait
3.1 ▼

3
Ort. Begin a lighting improvisation to video music and piano music. At some point take off white ski mask.

Pno.  Began improvising during section where 2 layers of detuned pianos begin (at 1m 35s mark).

4
Ort. End improvisation with head face down on table and remain there until the end of the entire work.
All voltage controlled lights should be off.

Pno.  Once the video audio stops continue the improvisation to create a brief link to an attacca start of the end credits music.

attacca

Repetition Exercise

End Credits

Emerson Voss (2024)

$\text{♩} = 92$

Piano

The first system of the musical score is for a piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 4/4. The tempo is marked as quarter note = 92. The first measure of the treble staff has a dynamic marking of *mp* and a chord symbol of Db. The bass staff has a dynamic marking of *pp* and a chord symbol of C. The second measure has a chord symbol of Db in the treble and Cb in the bass. The third measure has a chord symbol of Eb in the bass. The fourth measure has a chord symbol of Eb in the bass. The fifth measure has a chord symbol of D in the treble. The sixth measure has a chord symbol of D in the treble. The seventh measure has a chord symbol of D in the treble. The eighth measure has a chord symbol of D in the treble. The piece ends with a double bar line.

Pno.

The second system of the musical score is for a piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 4/4. The piece starts with a measure rest of 4 measures. The first measure of the treble staff has a dynamic marking of *pp*. The bass staff has a chord symbol of Eb. The second measure has a chord symbol of Eb in the bass. The third measure has a chord symbol of Eb in the bass. The fourth measure has a chord symbol of Eb in the bass. The fifth measure has a chord symbol of Eb in the bass. The sixth measure has a chord symbol of Eb in the bass. The seventh measure has a chord symbol of Eb in the bass. The eighth measure has a chord symbol of Eb in the bass. The piece ends with a double bar line.