Joseph Bourdeau

This Way Forever

for in^set

spring 2023

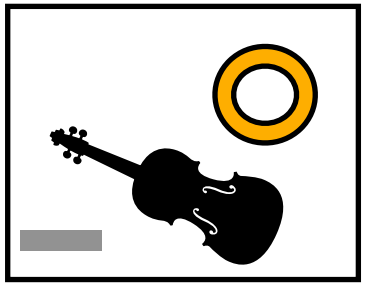
for David Aguila, Teresa Díaz and Ilana Waniuk
I swear it will be finished tomorrow.

The fundamental concept for the actor is not the the ‘being’ of the character, but the ‘will. One should not ask ‘who is this?’, but rather ‘what does he want?’. The first question can lead to the formation of lakes of emotion, while the second is essentially dynamic, dialectical, conflictual, and consequently theatrical.
The will is not the idea, it is the concretion of the idea. It is not enough to want to be happy in an abstract way, we must want whatever will make us happy.

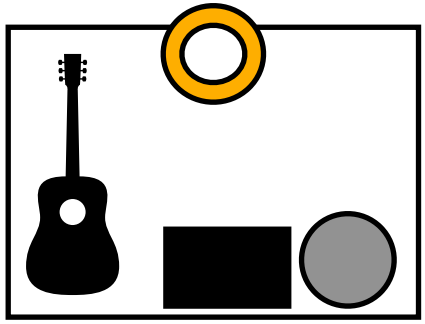
- Augusto Boal - *Games for Actors and Non-Actors*

Suggested setup:

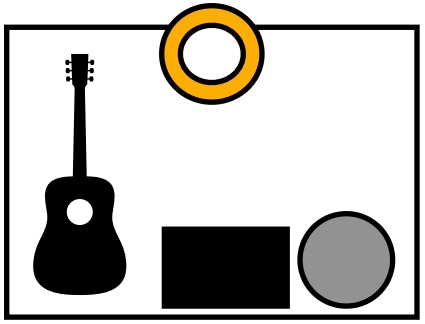
(AUDIENCE)



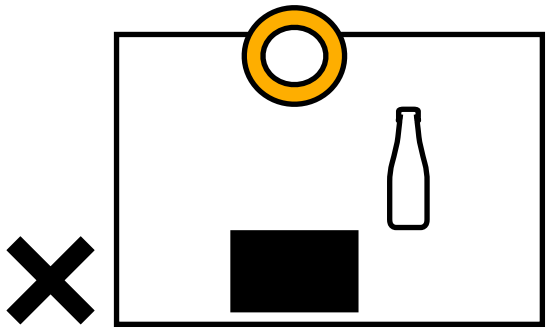
Player 3



Player 1



Player 2



(trumpet stand)

each player may want an additional music stand, to hold mallet, the whistles, etc.
If used this should be placed behind the tables, out of sight of the audience.

Performer 1's piccolo should be in its case
Performer 1's flute should be out and on a stand, out of view from the audience.
Performer 2's trumpet should be in its case
Performer 3's harmonica should be at the vln. table.

Instruments + Implements:

Player 1

piccolo: hidden from view, in case

flute: disassembled, in case behind table

low metal pot: with a short decay

whistle: any whistle which may be played softly w/ one hand

small guitar: w/ three strings, tuning shown on following page

self light trigger: a push-button power outlet controlling the off/on state of the light for your own desk. Hidden under the table and controlled with the foot.

hard felt mallets

violin bow

Player 2

trumpet: in C, in case on desk

bottle: high pitch

bell: a small hand-rung service bell

recorder: will be held only, not played

self light trigger: a push-button power outlet controlling the off/on state of the light for your own desk. Hidden under the table and controlled with the foot.

vln. light trigger 2: a similar push-button trigger controlling the lamp at the violin desk.

ASCII or MIDI foot switch: to control MAX/MSP patch running prerecorded electronics.

hard felt mallets

one trumpet mute of choice

trumpet stand: visible to audience

Player 3

violin: begins at separate setup.

Tuning is shown on the following page

metal pot: with a med. short decay

harmonica: in D

small guitar: w/ three strings, tuning shown on following page

recorder: will be held only, not played

self light trigger: a push-button power outlet controlling the off/on state of the light for your own desk. Hidden under the table and controlled with the foot.

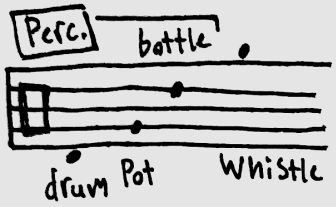
vln. light trigger 1: a similar push-button trigger controlling the lamp at the violin desk.

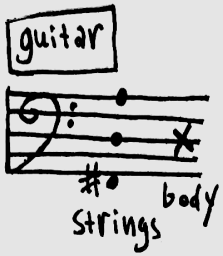
hard felt mallets

violin bow + rosin

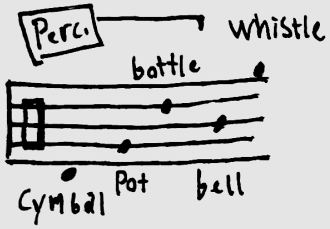
Notation

Player 1)



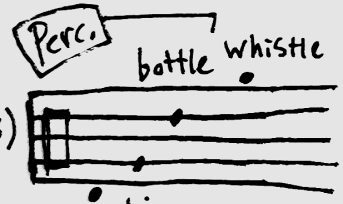


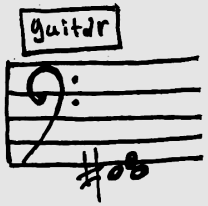
Player 2)



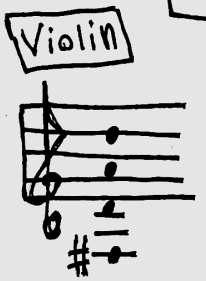
(for mandolin or fiddle)

Player 3)





tune low string to f#, & each higher string to a sharper pitch, between f# & g



Vocal Performance Techniques

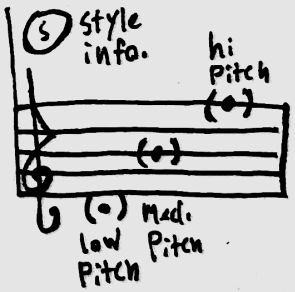
(SP.) = speaking (S) = singing

(H) = humming (W) = whispering

Speaking Notation

The rhythm shows duration of speech.
Text should be spoken freely from the beat.

Singing Notation



Vowel Sounds

/a/ = f**a**ther

/e/ = m**e**tter

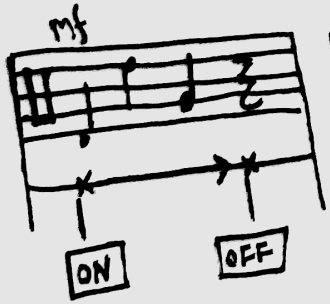
/e/ = b**e**d

/u/ = p**u**t

/oon/ = b**oo**!

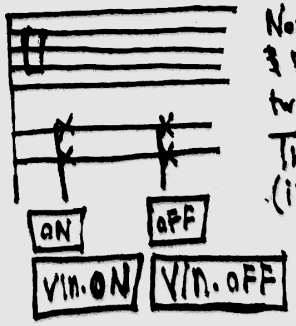
/m/ = hum

Lights Notation



Note that dynamics usually appear above the staff when lights are being notated.

Note also that the arrow connecting ON & OFF serves only as a visual cue



Note that player 3 & player 2 control two light switches. The lower of the two (in the score) controls the light at the VIN. desk.

Text sources:

The following is a list of text sources referenced in the score. Each of these texts need only be a sentence or two long, as they will be highly fragmented in performance. When selecting fragments to perform, players may start from the beginning of a sentence, phrase, etc. in the source material, or in the middle. The performers should write the lyrics they have selected into the score the will perform from. Where sources have an "A" and "B" form, the B form should pick up where the A form left off.

Player 1

Instructions 1A+B
instructions relating use, assembly etc.
for any item **player 1** has lying around the house.
this item should not be related to music

memory 1A+B
a distant memory provided by **player 1**

karaoke
describe very briefly how you feel about singing karaoke
at least one players excerpt should include the word **"karaoke"**

pub 3
an excerpt from anywhere in the publishing or copyright materials of **book 3**

bio 2:
Write the first sentence of a short bio for **player 2**. This bio must begin with the players name, then continue on as they tend to. Player 2 should use a version they already have, if possible.

song 1A,B,+C
sing the pitches from a song you have loved for a long time, and sing often to yourself, or know very well by heart
perform these pitches following the rhythms notated above the staff

recipe 2
an excerpt from a recipe you think **player 2** would enjoy

false speech
a few sentences on a topic that interests you which is not related to music or especially your instrument
for **player 3** this should be distinct from **lecture 3**
this material should be prerecorded and added to **drums+speech.wav**

food order 2
a drive through order for food that **player 2** would enjoy

box 1
"back of the box" material from a product you enjoy

Player 2

specs 3A,B+C technical specifications from an item or piece of equipment **player 3** thinks that **player 2** would use/enjoy
3A and **3B** should be separate points in a list of specifications, not necessarily adjacent in the source material

karaoke describe very briefly how you feel about singing karaoke
at least one players excerpt should include the word **"karaoke"**

bio 2: The first sentence from your own bio.

pub 3 an excerpt from anywhere in the publishing or copyright materials of **book 3**

song 1A,B,+C sing the pitches from a song you have loved for a long time, and sing often to yourself, or know very well by heart
perform these pitches following the rhythms notated above the staff

recipe 1 an excerpt from a recipe you think **player 1** would enjoy

false speech a few sentences on a topic that interests you which is not related to music or especially your instrument
for **player 3** this should be distinct from **lecture 3**
this material should be prerecorded and added to **drums+speech.wav**

poem 2 an excerpt from a favorite poem

bio 3: write the first sentence of a bio for **player 3**
the sentence should begin with something other than the player's name
(use passive voice)

Player 3

specs 3A,B+C technical specifications from an item or piece of equipment **player 3** thinks that **player 2** would use/enjoy

3A and **3B** should be separate points in a list of specifications, not necessarily adjacent in the source material

book 3A a few words from the middle of a sentence drawn from a favorite book

story 3 one day, during the week of your first rehearsal on this piece
write down the most annoying thing that happened to you that day
should be no more than one sentence.

karaoke describe very briefly how you feel about singing karaoke
at least one players excerpt should include the word **"karaoke"**

recipe 3 an excerpt from a recipe you think **player 1** would enjoy

pub 3 an excerpt from anywhere in the publishing or copyright materials of **book 3**

song 1A,B,+C sing the pitches from a song you have loved for a long time, and sing often to yourself, or know very well by heart
perform these pitches following the rhythms notated above the staff

GPS 1 directions to a favorite location.

bio 1: write the first sentence of a bio for **player 1**
the sentence should begin with something other than the player's name
(use passive voice)

lecture 3 a few sentences on a topic that interests you which is not related to music or especially your instrument

false speech a few sentences on a topic that interests you which is not related to music or especially your instrument

for **player 3** this should be distinct from **lecture 3**

this material should be prerecorded and added to **drums+speech.wav**

personal details some basic information from the following: height, eye color, hair color, driver's license class, and favorite color
should be read as if reading from an official document ("height: 6 foot 5, eye color:blue" etc.)

Facial expressions:

These should be predetermined by each performer, and be delivered in such a way as to not look completely natural, but somewhat "mask-like". The performers should be obviously acting when putting on **faces A-D**, but **face X** should feel somewhat more natural.

face A:
Player 1 assume a face inspired by Player 2
Player 2 assume a face inspired by Player 3
Player 3 assume a face inspired by Player 1

face B:
Player 1 assume a face inspired by Player 3
Player 2 assume a face inspired by Player 1
Player 3 assume a face inspired by Player 2

face C:
Player 1 imitate Face B, as performed by Player 2
Player 2 imitate Face B, as performed by Player 3
Player 3 imitate Face B, as performed by Player 1

face D:
Player 1 imitate Face A, as performed by Player 3
Player 2 imitate Face A, as performed by Player 1
Player 3 imitate Face A, as performed by Player 2

face X
a face of the performer's choosing. Should not be neutral, and should seek to convey some sort of emotional content.

The following numbered notes apply to specific instances in the score which require attention or explanation

Note 1: The vocal material in these bars should be performed with a very blank, or deadpan affect. The performers should be very still and stiff, with an almost robotic affect. Performers may resume natural affects appropriate to the suggested stylistic information after the termination of this bracket in m.5.
Additionally, Player 1's singing in mm.5-6 should sound lower than the material Player 2 sings in the same bars.

Note 2: Whistle something which you might whistle to yourself while working, or absently doing something. Perform in this style, as if making music only for your own amusement. The material whistled is up to the performer, but should not be too fast or active, exhibiting a laid back, but cheerful feel. The material should not be in time with the metronome.

Note 3: The vocal materials in this bar are provided by the performer, and as such should be performed in an appropriate style to the text provided. Try to speak only when not lit, so the audience doesn't see your mouths moving, but sees only percussion playing.

Note 4: In performance: stare ahead with. mouth open. Make a face with an emotional connotation.
Pre-performance: record a long tone on the violin which, in your mind matches the selected facial expression. Mix this recording into the electronics in measures 24 + 25.

Note 5: Select a sample of violin music to fill 7-10 seconds of space in m.25. This sample should be slowed somewhat, and processed with a light distortion, followed by med. heavy reverb/echo to give a haunting, dated quality. The sample selected for this bar will be continued from its stopping point here in m.27.

Note 6: Each performer should speak their selection very quickly, and as soon as they are done, proceed immediately to singing, without synchronizing vertically. Singing should begin by the notated beat four at the latest, but some players should begin before this point. Think of this bar as a race to get through the whispering to the singing.

Note 7: Continue the sample created for note 5 from the place where it was cut off. Layer on top of this sample, another sample of violin music. This new sample should be unprocessed, and selected to have a somewhat contrasting style to the processed one. One of these samples should be panned mid left, and the other mid right. These samples should be laid on top of the provided file **scratches.wav** to create the composite file **vln+scratches.wav**, which will be loaded in to the provided MAX/MSP patch for performance.

Note 8: Quickly flash lights on and off.

Note 9: Player 2 should sit very still, holding the trumpet in front of them, in a vertical resting position with one hand. The affect should be very blank, with a very slightly ominous quality.

Note 10: Select one of the parenthesized pitches to sing, in any comfortable octave, according to the rhythmic and dynamic information given above the staff.

Note 11: Players 1 and 3 should perform this material in a somewhat rigid fashion. Like an automaton at an amusement park.

Note 12: Players 1 and 3 should not be "clean" in these bars, and should be rhythmically desynchronized throughout. In mm.64 & 65, the performers should not coordinate their attacks, so that one performer plays first, and the other audibly reacts, playing at a slightly different time. This should go beyond a "dirty" attack, and should sound like detached but related instances of the notated material, happening at slightly different times.

Note 13: The performer should select two pieces of trumpet music, with contrasting styles to go into the electronics here. The first excerpt should be atonal or timbrally based, while the second should be more tonal or modal. The first sample should start straight away, and the second should fade in. Both samples should become louder over time. It is recommended to pan the samples slightly to opposite sides of the stereo image.

Note 14: Improvised solo. This should start very fast and frantic, with flurries of notes losing momentum and collapsing into longer tones, and repeated pitches. This solo should have a percussive, fluttering, or jittering quality generally, and still tones, or long periods of static should be avoided. The solo should ideally be 15-20 seconds in length.

Note 15: Player 1 should pass their pot to Player 2. It is likely both performers will have to stand to accomplish this. Since both performers must also remain in control of their lights this interaction will likely look somewhat strained or awkward. That's great! If this proves impossible, the performers may omit the light OFF and ON cues in mm.82-83, resulting in the lights staying on from beat 4 of m.82 to beat 1 of m.84.

Note 16: Prior to performance, each performer should record themselves speaking briefly about a topic they find interesting. This topic should ideally not be related to music, but especially not to the performer's instrument. This pre-recorded speech should be added to the electronics in mm.85-89, so that the speech is clearly audible (although it will be chaotic and difficult to understand). If possible, voices should be mixed so that each performer's material rises and falls back in the texture asynchronously, so as to put emphasis on different voices at different times.

Note 17: Player 2's radio here is a prop, which need not be powered or amplified. In performance the player should mime adjusting the radio, in some way which is obvious to the audience. Depending on the space of the room, this could mean turning the knob, adjusting the antenna, striking the unit, etc.

Note 18: At least two performers should join the recorded voices in singing. This material need not exactly copy the existing voices, but should fit in with them. The lyrics should continue seamlessly from speaking to singing. The lyrics may be altered slightly from the source material to facilitate singing rhythms. The performer may return to speaking, or finish this section singing, but whichever choice they make, the materials should be completed between m.109 & beat one of m.112. **Eac, performer should turn their light off when finished singing.**

Note 19: Singing may be omitted if singing and playing simultaneously is uncomfortable for the performers.

Note 20: From mm.120 to the end any performer may play any part. It is suggested that a charismatic performer, with a confident singing voice begin first with *My Way*. The player who sings *My Way* should not sing the material notated in mm.120-125. The players who do not begin with *My Way* should select their own songs to sing. These should ideally be songs which would be familiar to a karaoke crowd. The performers should find karaoke versions of the songs to pirate from an online source and add them to the provided track **my_way.wav** such that singing begins at the points notated in the score as **"(singing begins)".** The instrumental tracks should begin 2-5 bars before this point, gradually fading in, or entering abruptly at the performers' discretion. **Each performer should turn their light on a few moments before they begin singing. The "My Way" performer should turn their light on as the piano fades in in mm.122-123.** Performers should sing with a dramatic affect, and genuine stage presence. Although it will be quite difficult or impossible to maintain pitch, all performers should sing confidently and with vigor. This should not come across as humorous, with the audience laughing at the performers' ineptitude, but rather the performer should strive to make sounding bad look good.

Note 21: At this point, the "My Way" performer should begin singing a song of their own choosing. The karaoke backing track may either begin suddenly at or near this point, or fade in gradually over the course of the proceeding 5-7 seconds.

Note 22: All player's karaoke vocals should be finding a stopping place and wrapping up by about this point. The karaoke tracks in the electronic accompaniment should be allowed to continue on, intermingling, and producing interesting coincidences with the materials until the end of the piece. By this point performers should also have taken their instruments, and be prepared to play. This should be done casually, while singing.

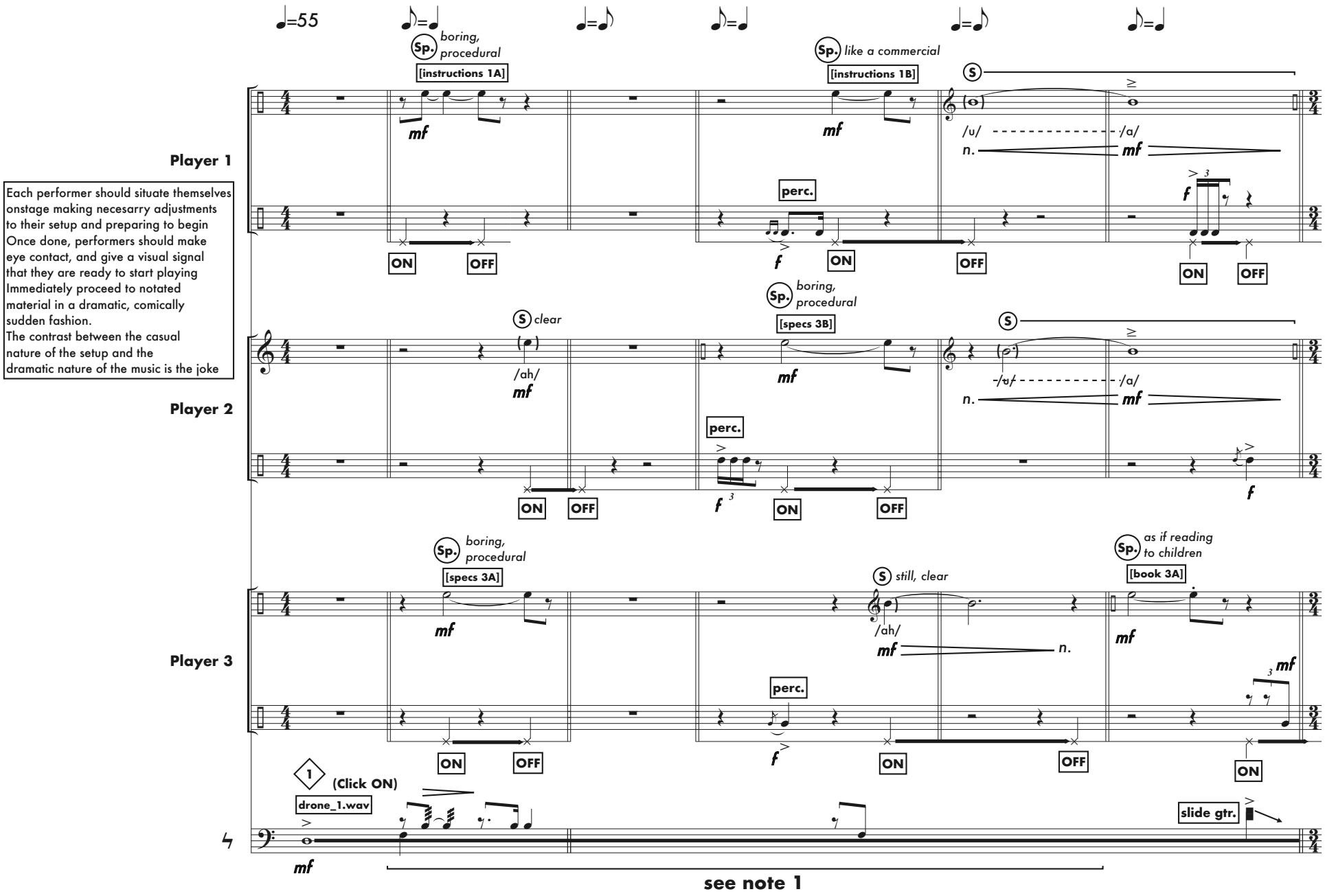
Note 23: Repeat the material in mm.168-183 with free variations. The melody here is given as a reference point, but performers should not play this melody in unison, if at all, rather they should perform their own versions of the melody, or some related material. Repeat two or three times, with each repetition becoming noisier, more jagged, and timbrally oriented as it progresses. The music should gradually "come apart" sounding noisier, more "broken" and less like the tune over time.

Note 24: After the lights come on in the final bar the performers should pause and hold still for a moment, then begin to pack up. Only once the audience begins to clap, should the performers acknowledge them. Once the audience has been acknowledged, the performers are free to improvise the rest of the piece until the end of their lives.

This Way Forever

for in^set

J. Bourdeau



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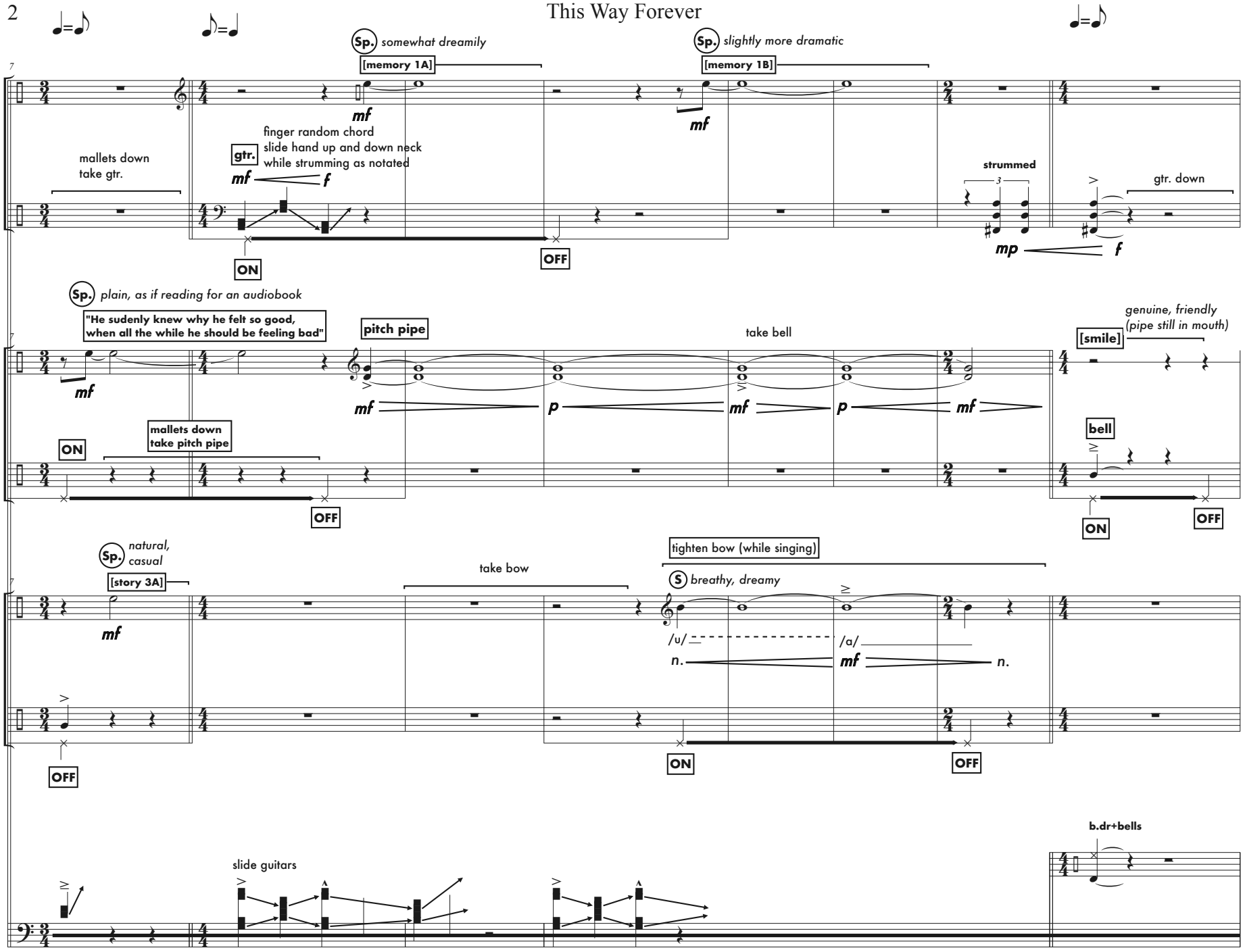
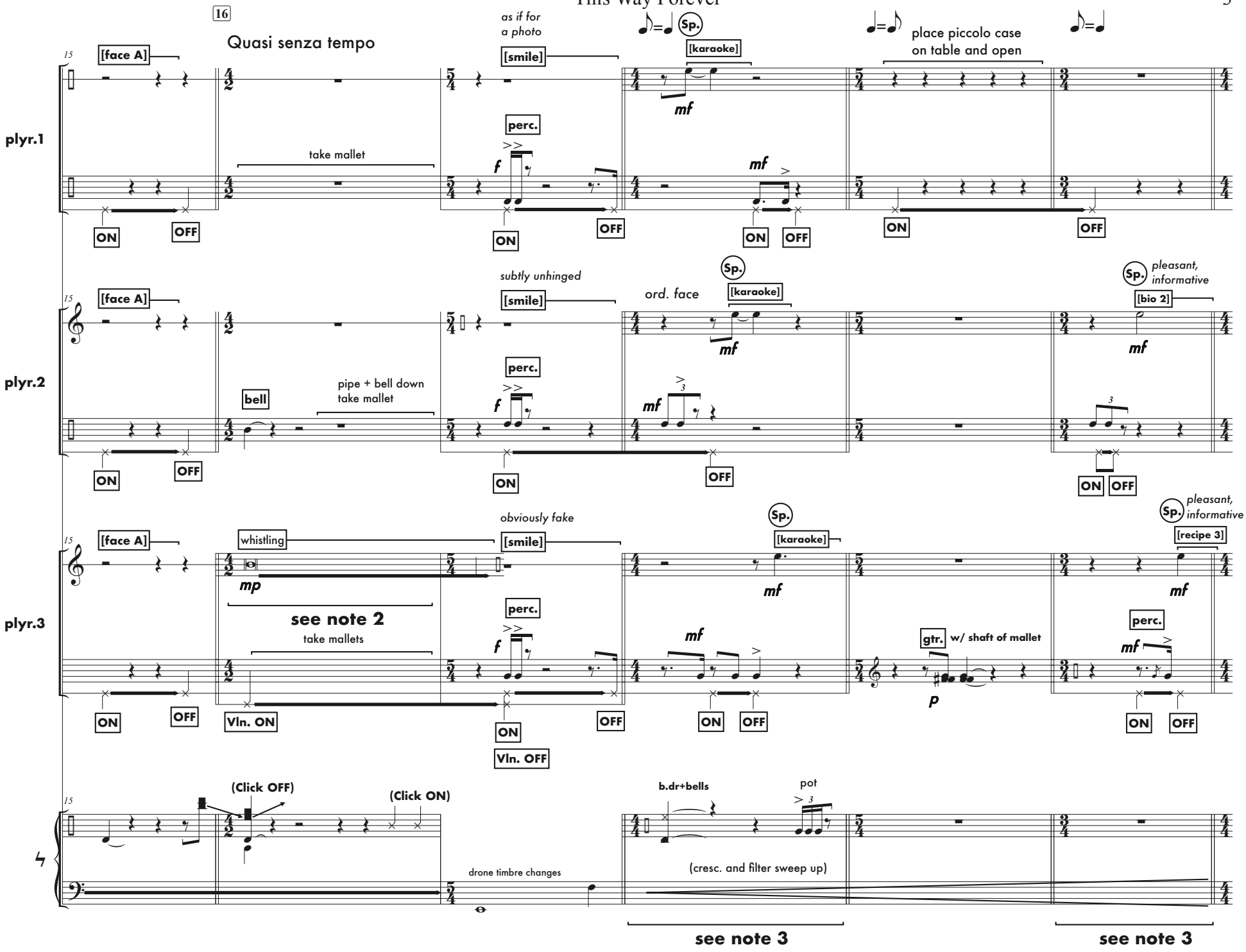
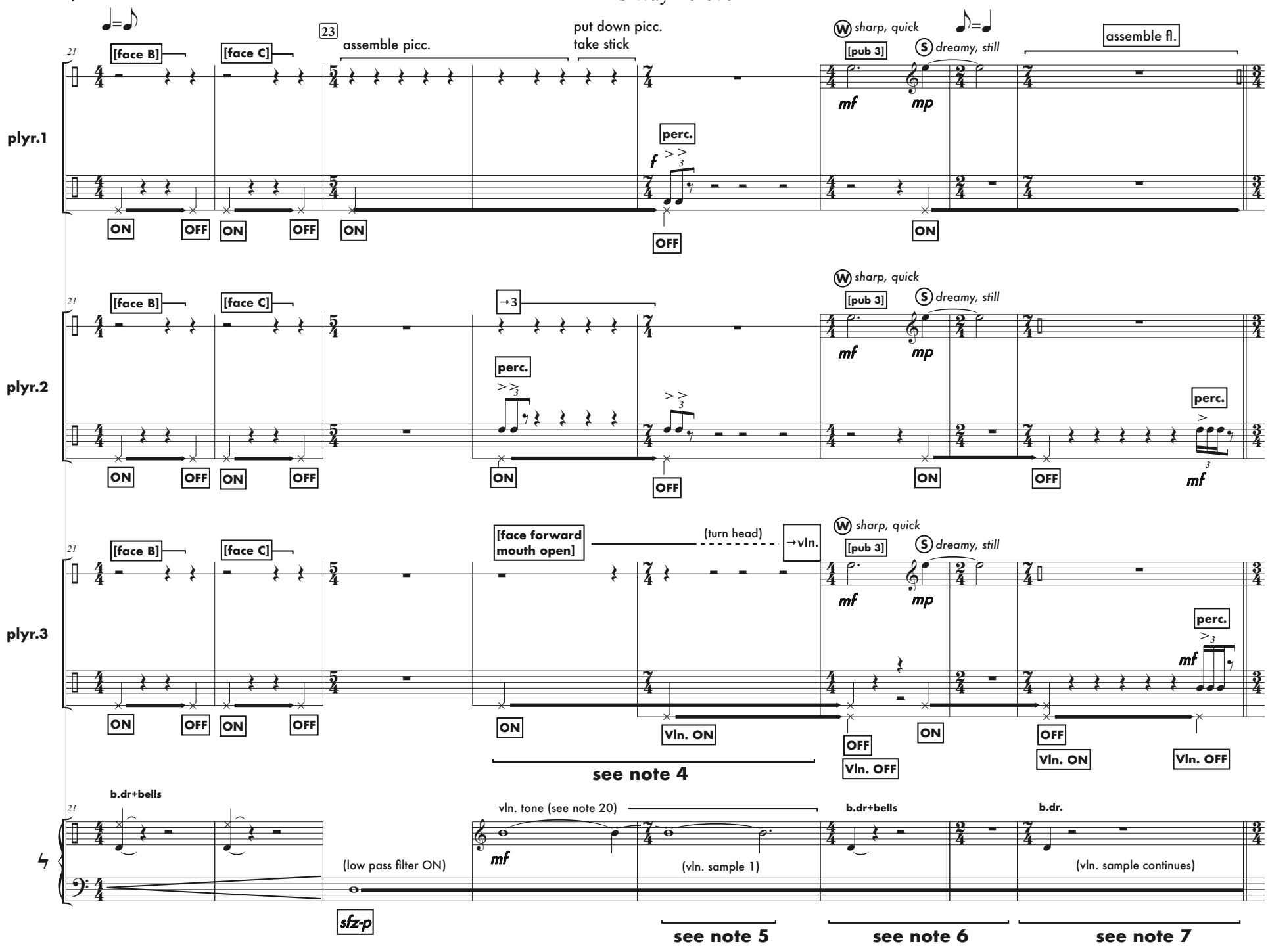
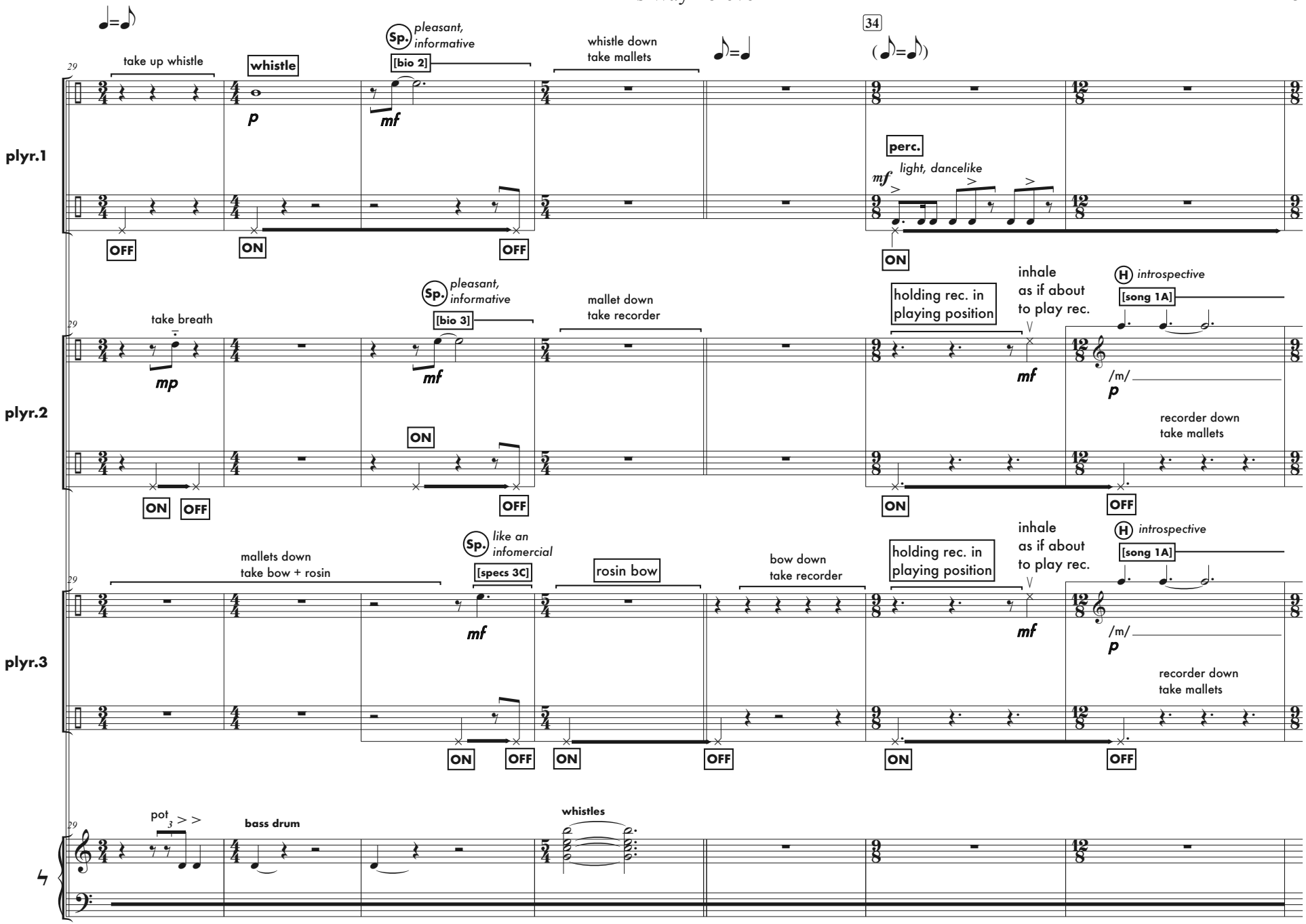



16
Quasi senza tempo
plyr.1
plyr.2
plyr.3
[face A]
[smile]
as if for a photo
[karaoke]
Sp.
place piccolo case on table and open
take mallet
perc.
ON
OFF
bell
pipe + bell down
take mallet
subtly unhinged
ord. face
[bio 2]
pleasant, informative
whistling
obviously fake
[recipe 3]
see note 2
take mallets
Vln. ON
Vln. OFF
gtr.
w/ shaft of mallet
(Click OFF)
(Click ON)
drone timbre changes
b.dr+bells
pot
(cresc. and filter sweep up)
see note 3
see note 3


plyr.1
plyr.2
plyr.3
21
[face B]
[face C]
23
assemble picc.
put down picc.
take stick
perc.
W sharp, quick
S dreamy, still
[pub 3]
assemble fl.
mf
mp
f
ON
OFF
→3
[face forward
mouth open]
(turn head)
→vln.
Vln. ON
Vln. OFF
see note 4
b.dr+bells
vln. tone (see note 20)
(low pass filter ON)
sfz-p
(vln. sample 1)
b.dr.
(vln. sample continues)
see note 5
see note 6
see note 7


plyr.1
plyr.2
plyr.3
take up whistle
whistle
p
Sp. pleasant, informative
[bio 2]
mf
whistle down
take mallets
34
perc.
mf light, dancelike
OFF
ON
OFF
ON
take breath
mp
Sp. pleasant, informative
[bio 3]
mf
mallet down
take recorder
holding rec. in playing position
inhale as if about to play rec.
mf
H introspective
[song 1A]
/m/
p
recorder down
take mallets
ON
ON
OFF
ON
OFF
mallets down
take bow + rosin
Sp. like an infomercial
[specs 3C]
mf
rosin bow
bow down
take recorder
holding rec. in playing position
inhale as if about to play rec.
mf
H introspective
[song 1A]
/m/
p
recorder down
take mallets
ON
OFF
ON
OFF
ON
OFF
pot
bass drum
whistles