

THE WORLD IS A BEAUTIFUL  
INTERCONNECTED BODY AND I  
HOPE ONE DAY THAT THE  
ORGANS ROT AND ATOMS  
BURST AND DATA OVERLOADS  
IN A CALCULATED MUTATION

**TYLER JORDAN +**

# EQUIPMENT



2 Timpani



2 Congas



2 Floor Toms



Snare Drum



Orchestral  
Bass Drum



Small Cymbal



2' Metal Chain



Cowbell



Metal Plate



Triangle



Electric Guitar



Amp



Distortion  
Pedal



Cables



2 Drum Sticks



Guitar Strap



Loose Guitar  
Strings



Destruction  
Device



Laptop



Speakers



Monitor



3 Cymbal  
Stands



2 Trap Tables

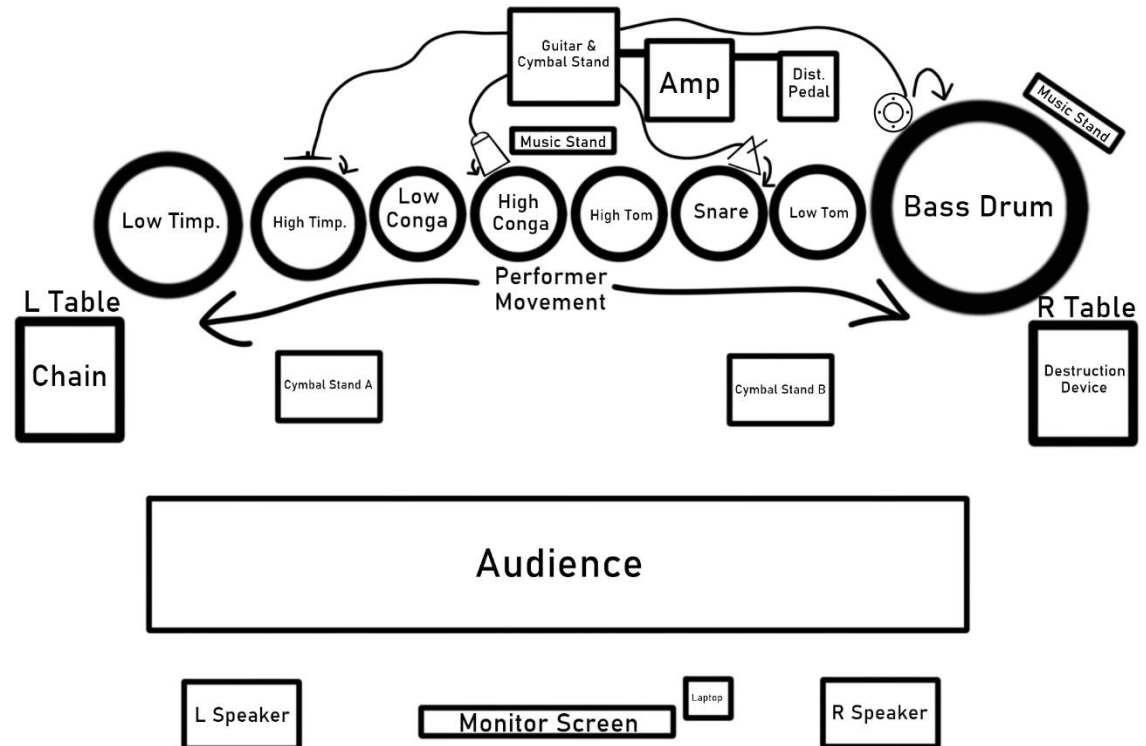


2 Music  
Stands



# SETUP

Secure the guitar onto the rear cymbal stand so it is hanging. Tie loose guitar strings to each metal and thread it through the guitar strings on the guitar itself, and set the metals on the drums shown before the piece. Multiple strings will most likely be needed to connect the distance between the guitar and drums. The bass drum should be locked leveled to the ground. Tune timpani relatively different, at least a 3<sup>rd</sup> (pitch is static throughout piece). Either have a trigger for the performer to start the video/audio or an assistant in the back of the audience to do it manually. The chain starts on the left trap table, and the chosen destruction device starts on the right trap table. These tables can be used to set the drum sticks/chain down when swapped for metals as mallets. The left trap table is also used as the RITUAL SITE for the CADENZA to set down collected metals. The performer should avoid facing the audience until the RESURRECTION or EXECUTION RITUAL.



The music stand next to the bass drum should be used for the CADENZA, which should be printed on 11" x 17" paper.

# NOTATION

TEMPO STAFF is used to show the performance tempo. Dashed lines indicate static tempo, while solid lines represent ritardandi and accelerandi. The performer should memorize the approximate placement of the four tempi used, 44, 60, 86, and 134.

PERCUSSION STAFF is used to show the 8 drums used. Top to bottom on the staff represents the performers left to right of the setup, with each space accounting for one drum. When two different types of mallets are used, stem-up notes are left hand mallet and stem-down notes are right hand.

## Noteheads

- [standard] – strike drum membrane
- [x] – strike metal object on drum
- [x w/ parentheses] – grab metal off drum (see articulations)

## Articulations

- [accent] – stronger attack, more aggressive visually
- [up/down arrow] – slowly raise lower chain off/onto the drum head, duration also shown with trill line
- [staccato] – place metal object on indicated drum
- [cymbal/cowbell/triangle/plate/chain] – take the indicated metal off of indicated drum to be used as a mallet
- [rotation circle] – with chain on drum head, use drum stick to draw a circle around the drum head in order to activate the chain against the membrane

Performance of the material should be focused on the accuracy of short phrases first. If additional rest or exaggerated slow tempo is needed to better transition between phrases, proceed as best allows for the communication of an EXPLOSIVE and DEVASTATED sound world.



**ACTION STAFF** is used to show mallet changes. The upper line is the performer's left hand and the lower line is their right hand. The drum sticks and any of the five metals are used as mallets throughout the piece. An empty hand is used to show the performer not currently holding a mallet in that hand. Also, metals may be shook in the air to activate the guitar strings, indicated by a trill line.

**GUITAR STAFF** is used to show actions specific to the guitar and its movement.

**VIDEO STAFF** is used to show when the video begins and its short alignment. Besides its entrance and the performer's re-entrance at the start of measure 32, the video does not need to be aligned with the performer until the end of the piece, where **PREPARATION** and **TRANSMUTATION** indicate changes in the **RESURRECTION** or **EXECUTION RITUAL**. The video should be constructed by the performer by recording themselves playing the indicated metered rolls and inserting them as notated into a video editing software, or alternatively by using MIDI and a virtual video element to represent the performer and the 8 drum positions. Optionally, the audio may incorporate progressional distortion towards the end, visually and/or audibly.

The **CADENZA** and its subsequent material continue until the video ends. Follow all instructions on these pages. This material should be highly theatrical and loud. Have an execution action ready, even though you may not need it; be sure that the destruction device is visible on the right trap table to the audience. The video audio may be run through speakers placed behind the audience or through a PA system if the venue has one available. The video should be behind the audience, either on a monitor or projected. For a virtual performance, such as a livestream or uploaded media, the video element may be placed on top of the performance footage with opacity set to 50% when it enters.

# PROGRAM NOTES

The universe has your mouth suctioned to its breast. A perfectly balanced concoction of nutrients, poisons, and codes. Flame no longer has its properties, but they are still experienced. Evolution is given far too much praise. Present virtualization is a tool for reality. Faith in the positive feedback loop. Fuck off, old cunt. Look to your side and see ten million corpses hanging from one million tits.

# THE WORLD IS A BEAUTIFUL INTERCONNECTED BODY AND I HOPE ONE DAY THAT THE ORGANS ROT AND ATOMS BURST AND DATA OVERLOADS IN A CALCULATED MUTATION

The image displays a musical score for Percussion and Guitar, divided into two systems. The top system includes a Tempo track, Percussion notation, an Action diagram, and a Guitar track. The bottom system shows Percussion notation with dynamics and a tempo change.

**System 1:**

- TEMPO:** Starts at 86 BPM, increases to 134 BPM, and returns to 86 BPM.
- PERCUSSION:** Features a series of eighth notes with triplets. Dynamics include *f*, *fff*, and *f*.
- ACTION:** A diagram shows two hands interacting with a blue box, with two arrows pointing right.
- GUITAR:** A pink box indicates "Suspended position", "GAIN: 5", and "DIST: ON".

**System 2:**

- TEMPO:** Starts at 86 BPM, decreases to 60 BPM, and returns to 86 BPM.
- PERCUSSION:** Features a series of eighth notes with triplets. Dynamics include *p*, *f*, and *p* followed by *f*.



2

3

♩ = 60

3 5 3 5 5 3 3 3

4

♩ = 86

3 3 3 3

*p*

5

♩ = 134

♩ = 60

♩ = 134

5 5

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

6

$\text{♩} = 60$   $\text{♩} = 44$   $\text{♩} = 134$   $\text{♩} = 86$   $\text{♩} = 60$

*ff* *p*

7

$\text{♩} = 44$   $\text{♩} = 134$   $\text{♩} = 60$   $\text{♩} = 44$

*mf* *ff* *p*

8

$\text{♩} = 134$

*ff*

9

Tempo markers:  $\text{♩} = 60$ ,  $\text{♩} = 86$ ,  $\text{♩} = 134$ ,  $\text{♩} = 60$

Groupings: 5, 5, 5, 3, 3, 3, 3, 3

Dynamics:  $f$  —————  $ff$

10

Tempo markers:  $\text{♩} = 134$ ,  $\text{♩} = 86$ ,  $\text{♩} = 134$ ,  $\text{♩} = 60$

Groupings: 6, 6, 6, 6, 5

Dynamics:  $fff$  —————  $f$  —————  $p$  —————  $f$

11

Tempo markers:  $\text{♩} = 134$ ,  $\text{♩} = 86$ ,  $\text{♩} = 134$ ,  $\text{♩} = 44$

Groupings: 5, 3, 3

Dynamics:  $p < f$  —————  $mf$  —————  $ff$  —————  $p$  —————  $fff$



12

*ffp* *f* *fff*

♩ = 44 → ♩ = 86

13

*f* *fff* *f* *fff* *mp* *f* *p*

♩ = 134  
♩ = 60  
♩ = 134  
♩ = 86  
♩ = 44

14

*fff* *f*

♩ = 134  
♩ = 86  
♩ = 60  
♩ = 86

Musical score for page 6, measure 15. The score is divided into two systems. The top system shows a melodic line with dynamic markings *f*, *pp*, and *mf*. The bottom system shows a bass line with dynamic markings *fff*, *ff*, and *f*. There are also triplets and a "with chain..." instruction. A hand icon and a crossed-out hand icon are present.

Musical score for page 6, measure 16. The score is divided into two systems. The top system shows a melodic line with dynamic markings *f*, *p*, *f*, and *fff*. The bottom system shows a bass line with dynamic markings *f*, *p*, *f*, and *fff*. There are also triplets and an upward arrow.

17

$\text{♩} = 60$   $\text{♩} = 44$   $\text{♩} = 60$   $\text{♩} = 86$

*f* *fff*

5 5 5 3 3 3 3

18

$\text{♩} = 60$   $\text{♩} = 86$   $\text{♩} = 60$   $\text{♩} = 86$   $\text{♩} = 60$

*f* *p* *f* *p* *fff*

3 3 3 3 3

19

$\text{♩} = 44$

*f* *mf* *f* *fff*

3 3 3 3 3 3 3 3

Hand diagrams: Left hand (piano) with fingers 1, 2, 3, 4, 5; Right hand (piano) with bowing directions; Left hand (guitar) with fingers 1, 2, 3, 4, 5; Right hand (guitar) with bowing directions.



Measures 8-13 of the score. The tempo markings are  $\text{♩} = 60$ ,  $\text{♩} = 86$ , and  $\text{♩} = 60$ . The piano part features triplets in measures 8, 9, and 10, and a triplet in measure 11. The guitar part has a triplet in measure 8 and a triplet in measure 10. Dynamics include *fff* in measure 11 and *p* in measure 13. Performance instructions include hand diagrams and a box with a crossed-out hand icon.

Measures 14-19 of the score. The tempo marking is  $\text{♩} = 134$ . The piano part features triplets in measures 14, 15, 16, 17, 18, and 19. The guitar part has a triplet in measure 14 and a triplet in measure 19. Dynamics include *f* in measure 14, *ff* in measure 16, *mp* in measure 19, and *p* in measure 18. Performance instructions include hand diagrams and boxes with crossed-out hand icons.

22

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

*f*

*f*

♩ = 60    ♩ = 86    ♩ = 134

23

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

♩ = 60    ♩ = 86    ♩ = 60    ♩ = 86    ♩ = 60

♩ = 44

*fff* *f*

*p* *f*

*f* *p*

♩ = 60

♩ = 44

♩ = 86

♩ = 44

♩ = 60

♩ = 44

♩ = 60

♩ = 44

*p* *f*

*p* *f* *mf*

*p* *mp* *p*

*p* *f*

*p* *f*



26

Musical score for page 26, measures 26-31. The score is divided into two systems. The top system contains a piano staff and a percussion staff. The piano staff features a sequence of notes with various articulations: slurs, accents, and dynamic markings. The percussion staff shows a series of rhythmic patterns with 'x' marks indicating specific notes. The bottom system contains a piano staff and a percussion staff. The piano staff continues the melodic line with dynamic markings and articulations. The percussion staff shows a series of rhythmic patterns with 'x' marks. The score includes dynamic markings such as *p*, *ff*, *f*, and *fff*. There are also articulation markings like slurs and accents. The tempo markings are  $\text{♩} = 134$ ,  $\text{♩} = 60$ ,  $\text{♩} = 86$ , and  $\text{♩} = 44$ . The score includes hand icons and a blue box with a circled 'X' and a diagonal line, indicating a specific performance instruction.

27

Musical score for page 27, measures 32-37. The score is divided into two systems. The top system contains a piano staff and a percussion staff. The piano staff features a sequence of notes with various articulations: slurs, accents, and dynamic markings. The percussion staff shows a series of rhythmic patterns with 'x' marks indicating specific notes. The bottom system contains a piano staff and a percussion staff. The piano staff continues the melodic line with dynamic markings and articulations. The percussion staff shows a series of rhythmic patterns with 'x' marks. The score includes dynamic markings such as *f*, *mf*, *mp*, *p*, and *fff*. There are also articulation markings like slurs and accents. The tempo markings are  $\text{♩} = 134$ ,  $\text{♩} = 60$ ,  $\text{♩} = 86$ ,  $\text{♩} = 60$ , and  $\text{♩} = 44$ . The score includes hand icons and a blue box with a circled 'X' and a diagonal line, indicating a specific performance instruction.

12

28

Tempo markings:  $\text{♩} = 86$  and  $\text{♩} = 60$

Dynamic marking: *f*

Hand diagrams: Tremolo for both hands, with a blue box on the right hand diagram.

29

Tempo markings:  $\text{♩} = 44$  and  $\text{♩} = 60$

Dynamic marking: *fff*

Hand diagrams: Tremolo for both hands, with blue boxes on both diagrams.

30

Musical score for page 30. The top staff is a guitar part with a tempo marking of  $\text{♩} = 44$ . The bottom staff is a percussion part with dynamic markings *f* and *fff*. A diagram shows a hand holding a mallet over a cymbal, with a box containing a crossed-out symbol. A pink box labeled "WALK TO GUITAR" is positioned above the guitar staff. The guitar staff features a sequence of notes with triplets and a final triplet marked with a fermata.

31

Musical score for page 31. The top staff is a guitar part. The bottom staff is a percussion part with a dynamic marking of *f*. A series of pink boxes contains performance instructions: "STRAP GUITAR ONTO BACK", "GRAB CYMBAL", "GRAB COWBELL", "GRAB TRIANGLE", "GRAB PLATE", and "RETURN TO PERFORMING POSITION". A diagram shows hands holding a blue rectangular plate. The guitar staff starts with a "15x" marking and contains a sequence of notes with triplets and a final triplet marked with a fermata.

14

32

$\text{♩} = 134$   $\text{♩} = 134$   $\text{♩} = 86$   $\text{♩} = 134$   $\text{♩} = 86$

$\text{♩} = 44$

*ff* > *p* *ff* *p* < *ff* *f* *p* < *f* *ff* > *p* *ff* *p* < *ff*

CONTINUES UNALIGNED

33

*p* < *ff*

34

*p* < *ff*

35

$\text{♩} = 134$

$\text{♩} = 86$

*f* *ff*

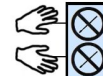
36

$\text{♩} = 60$

$\text{♩} = 86$

$\text{♩} = 134$

*f* *fff*



PLACE GUITAR  
ON BASS DRUM  
STRINGS UP

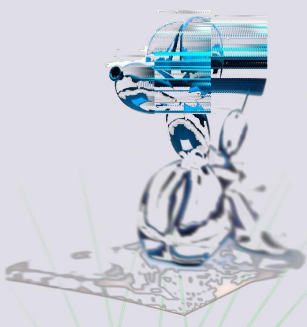


# CADENZA

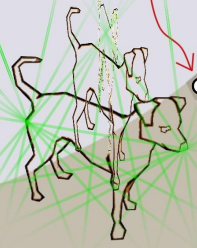
**LEGEND...**

- = safe roads
- - = restricted roads (congas > howl for 1" n)
- = illegal roads (bass drum > return to start)
- = starting point
- = excavation sites
- = ritual site

One at a time, bring a bone from an excavation site to the ritual site. If you bring all five bones to the ritual site before either time runs out or you get caught on illegal roads five times, continue to the **RESURRECTION RITUAL**. If you run out of time or get killed by police, continue to the **EXECUTION RITUAL**.

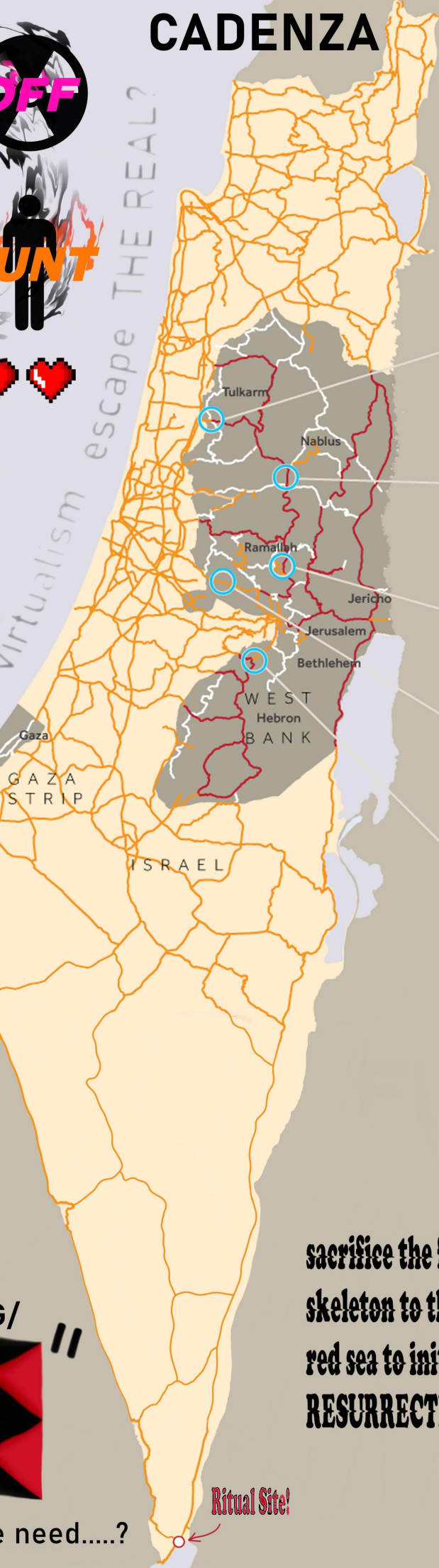


Start Here!

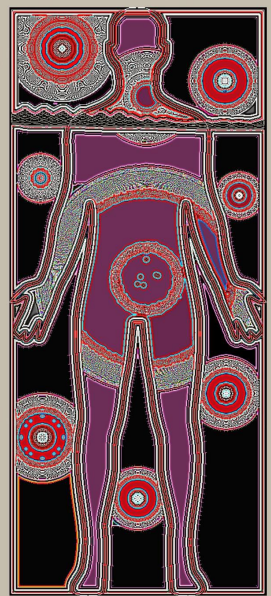


can you help  
the puppy find  
his master's bones?

Can virtualism escape THE REAL?



sacrifice the full  
skeleton to the  
red sea to initiate  
**RESURRECTION**



/YOUR FLAG/



just what we need.....?

Ritual Site!

# CADENZA GUIDE

Follow the roads with your eyes. Every intersection, you must shout **LEFT, RIGHT, FORWARD, or TURN AROUND** to continue. You may travel as fast as your eyes and voice allow. Pick up one bone at the **EXCAVATION SITES** and travel to the **RITUAL SITE**. Repeat until all 5 bones are delivered. You may only carry one bone at a time.

While traveling without a bone, maintain fortissimo dynamic by attacking the guitar strings and bass drum with any method and with any of the metals, drum stick, or empty hand.

While traveling with a bone, a full dynamic range is available (pianissimo to fortissimo) and you may only use the metal associated with that bone to attack the guitar and bass drum until dropping it off at the **RITUAL SITE**. Each time you arrive at the **RITUAL SITE**, perform the **ALTAR DELIVERY**.

If the video plays a bass drum hit while you are currently traveling on an **ILLEGAL ROAD**, immediately return to the start. If this occurs 5 times, immediately begin **EXECUTION RITUAL**.

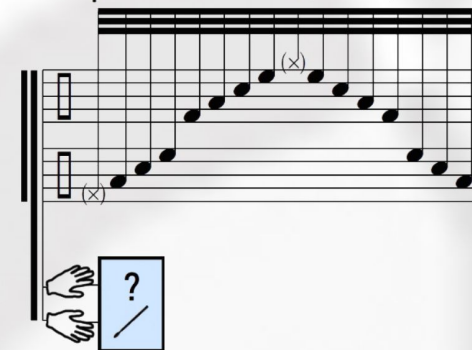
If the video plays any conga sequence while you are currently traveling on a **RESTRICTED ROAD**, stop traveling and howl for one second, adding an additional second for each time this happens. Continue traveling from your location after.

Begin **RESURRECTION RITUAL** once all 5 bones are delivered.

## ALTAR DELIVERY

as fast as possible

? → • (set on left trap table)





# RESURRECTION RITUAL

STAND A



STAND B



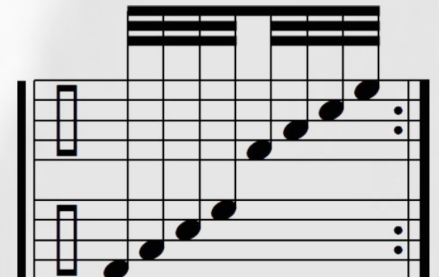
**RESURRECTION** begins if all 5 bones are brought to the **RITUAL SITE** before time runs out or before getting caught 5 times on **ILLEGAL ROADS**.

- 1 - Assemble the metal body on **SUSPENDED STAND A**
- 2 - Hang the guitar on **SUSPENDED STAND B**
- 3 - Turn the guitar gain to 0
- 4 - Kneel before the two stands and begin **PRAYER SEQUENCE**
- 5 - Once **TRANSMUTATION** begins, freeze in current pose of **PRAYER SEQUENCE** until the piece ends

PRAYER SEQUENCE



TRANSMUTATION



# EXECUTION RITUAL

**EXECUTION RITUAL** can begin and proceed in two different ways:

A - Performer gets caught on **ILLEGAL ROADS** 5 times. In this instance, stop performing immediately and wait, in any theatrical manner, until **PREPARATION**.

B - Performer does not bring all 5 bones to the **RITUAL SITE** before **PREPARATION**. In this instance, immediately begin the execution action.

The execution action itself is up to the performer, but should involve the destruction of the guitar, or cutting the guitar strings if the performer does not want to damage or destroy the guitar. The execution action must be done during **PREPARATION**, and should be completed by the beginning of **TRANSMUTATION**. **SUSPENDED STAND B** may be used to hang the guitar for destruction if desired. Use the time during **TRANSMUTATION** to completely silence the guitar/amp by any desired and available method. The performer should be completely still and facing the audience by the end of **TRANSMUTATION** and the piece ends.

Ideas for execution actions include:

- >Cutting the strings one by one with pliers
- >Sawing the guitar in half
- >Hanging the guitar on **SUSPENDED STAND B** and hitting it with a bat or metal rod
- >Setting the guitar on the floor and burning it
- >Tying the chain to the guitar neck and whipping it against the floor

## PREPARATION



## TRANSMUTATION

