

Casey Moir

Gertrude — This Happened

Based on the play 'What Happened' by Gertrude Stein

Room Set-Up and List of Instruments and Equipment

GERTRUDE — THIS HAPPENED

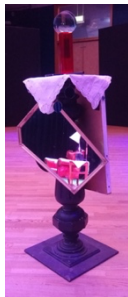
Starting positions for performers and room set-up



Armchair Station



Photograph Station



Mirror Station



Book Station



Fan Station

Audience is to be dispersed all around the space

Station Set-ups

Armchair Station

- 1 armchair
- 1 floor lamp with easily accessible on/off switch
- 1 side table
- 1 radio with tuning wheel, placed on the side table and tuned to match the FM-transmitter setting
- 1 mobile phone or mp3-player with 3,5mm jack input
- 1 FM-transmitter with 3,5mm jack (connected to mobile phone)
- 1 mp3 of pre-recorded text with reverb effect (Act 3, section B), uploaded to mobile phone

Photograph Station

Lots of photographs hanging from roof or other structure, at different lengths, using fishing wire and small clasps (as shown)



Each sentence to be handwritten on the backs of photographs (11 in total):

V5: *A same frame a sadder portal,
a singular gate,
and a bracketed mischance.*

V4: *A rich market where there is no memory of more moon than there is everywhere
and yet where strangely there is apparel
and a whole set.*

V3: *A connection,
a clam cup connection,
a survey,
a ticket
and a return to laying over.*

Each of these 11 photographs is to be connected to the structure via red material/rope/string of differing lengths, which are extended into the performance space by the performers, creating a criss-cross pattern throughout the space, as they read from the backs of them. Once a performer has read aloud the handwritten text, they are to release it to the ground.

Mirror Station

- 3-4 full-length mirrors, preferable all different models OR an assortment of several different mirrors arranged in an aesthetically interesting way around the pedestal.
- 1 pedestal approximately 150-160cm in height
- 4 magnifying glasses
- 1 canister/holder

Place/hang the mirrors, facing outwards, around the pedestal. Place the magnifying glasses in the canister atop the pedestal (magnifying glasses should be visible above the top of the mirrors, even if body of pedestal is hidden)

Fan Station

- 1 round or square table
- 4 chairs
- 2 table fans (without streamers)
- 2 table fans with streams attached
- 4 post-it blocks, each with handwritten texts



To be handwritten on individual post-it notes in each performers block:

V1 and V2: *A cut,
a cut is not a slice,
what is the occasion for representing a cut and a slice.
What is the occasion for all that.
A cut is a slice,
a cut is the same slice.
The reason that a cut is a slice is that if there is no hurry any time is just as useful.*

V1, V2, V4, V5: *A cut and a slice is there any question when a cut and a slice are just the same.
A cut and a slice has no particular exchange
it has a strange exception to all that which is different.
A cut and only slice,
only a cut and only a slice,
the remains of a taste may remain and tasting is accurate.
A cut and an occasion,
a slice and a substitute a single hurry and a circumstance that shows that,
all this is so reasonable when every thing is clear.*

Book Station




















- 1 pedestal
- 3 hardcover books
- 3 printed A4 landscape inserts with the following text:

Suggesting a sage brush with a turkey and also something abominable is not the only pain there is in so much provoking. There is even more. To begin a lecture is a strange way of taking dirty apple blossoms and is there more use in water, certainly there is if there is going to be fishing, enough water would make desert and even prunes, it would make nothing throw any shade because after all is there not more practical humor in a series of photographs and also in a treacherous sculpture.










(Any hurry any little hurry has so much subsistence, it has and choosing, it has.)

Place books atop the pedestal with the book for performer 1 on the top, the book for performer 2 in the middle, and the book for performer 3 on the bottom. Each book is to have an A4 insert inserted in between the middle pages of each book.

Instruments and objects for performers

1	 <i>Bumbag containing</i>		+			
2	 <i>Bumbag containing</i>		+			
3	 <i>Bumbag containing</i>		+			
4	 <i>Bumbag containing</i>		+			
5	 <i>Bumbag containing</i>		+			

Key

	Click-pen		Magnifying Glass		Receipt roll and pencil
	Tuning Fork		Mini-Megaphone		Hardcover book
	Chime		Elephant Bell		Mp3-palyer and FM-transmitter

Casey Moir

Gertrude - This Happened

Act One

Performance Notes

General comments

This piece is built around the play 'What Happened', written by Gertrude Stein. The words were pieced together for how they sound together, rather than to communicate a narrative. I have then taken these words and the concept of their construction and pieced them together with sounds, textures, gestures and movements that I believe embody them in both sound and action.

Instruments, instructions and symbols - Act One

Voice 1: mini-megaphone, receipt roll and pencil, hardcover book, click pen

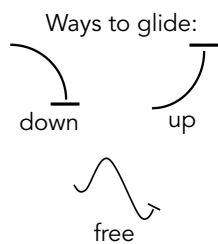
Voice 2: elephant bell, receipt roll and pencil, hardcover book, click pen

Voice 3: elephant bell, receipt roll and pencil, hardcover book, click pen

Voice 4: receipt roll and pencil, click pen

Voice 5: receipt roll and pencil, click pen

Reverse Singing



Use consonants and vowels "o, i, e, a, u, m, n" on both inhalation and exhalation to create a flow of short gliding tones of varying lengths (on any pitches). Use space and work as a unit, interacting with each other! Each glide forms the anticipation of consonant 'd' to articulate endings. This is achieved by simultaneously a) raising the tongue to the palette as though preparing to sound 'd' and b) closing the glottis. This essentially cuts the flow of air and sound, before one proceeds with next vowel/ consonant glide. Note 'd' is only used as an ending.



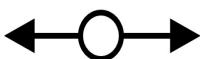
The mini-megaphone has 4 sounding modes. Mode 3 and 4 are used in this piece. Modes are selected by moving the slider left or right. Feedback is created by holding the trigger in and by covering the mouthpiece completely (whether you sound or not).



Continue with instruction/sound until otherwise instructed



RR: With a pencil inserted into the receipt roll, hold in a manner that allows you to proceed to scroll through the text while reading it aloud as the receipt roll unravels. *OBS!* Prepare receipt roll with entire Section B text in advance.



Sound on both inhalation and exhalation.
Use lips and mouth to mould and change vowels seamlessly.

||:m/n/ng:||

With closed mouth, use m, n, and ng formations to articulate the otherwise continuous and consistent fundamental tone. Vary use and rhythmical content independently so as to create a random flow while still listening and sounding as a unit.

∞

Glide slowly and seamlessly back and forth between shown pitches, exploring the microtonality inbetween them.

Melodic Runs

Freely create continuous melodic runs based loosely around D major scale with occasional chromatic runs

Combine pitches and air sounds at will using articulation of "ha, hä, hå, hm"
Rhythmic values for sounds and pauses: ♪, ♪, ♪

(suggestion....)

Where (suggestion....) text is present, the written notation is only intended as an example to show the type of content. It is not intended to be followed strictly but rather used as a reference or guide.

(Applicable in all Acts)

√

Breath mark, showing where to take a breath

▬

Pen click - same symbol for push down and release

Pen clicks are used to signal the end of an act.

Pen clicks are to be intermittent and random yet continuously reoccurring

(Applicable in Acts 1-4)

A B C D E
ca.30secs

Each boxed-letter marks a section and applies until the next one appears.

All times shown underneath are approximations and should be used only as a guide for the minimum of time needed to complete a section. These times can be exceeded so as to accommodate for the size of the performance space and the time needed to explore it in both sound and movement.

N.B: the Pen Click section is without an approximation. This section is to take whatever time is needed in order to intake next positions.

(Applicable in all Acts)

Choreography Symbols

General comments

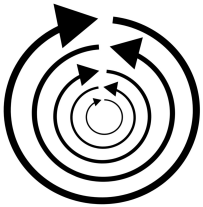
- When a choreography symbol is accompanied by the word 'ALL', it applies to all performers. Otherwise, a symbol applies to a specific performer as shown in score.
- Once a symbol appears, it is applicable until otherwise instructed.

Choreography symbols - Act One



Stand Still

Stand still, on the spot, arms by sides, head facing straight ahead.



CW: Circular Walking

Voice 1, 3 and 5 are to walk clockwise. Voice 2 and 4 are to walk anti-clockwise.

Voice 5 has the longest (outer) walking path.

Voice 1 has the shortest (inner) walking path.

The longer the path, the faster the speed of walking and vice versa (short=slowest).

Walk as quietly as possible while still being determined in your style of walk.

Smoothly and continuously turn head left/right throughout to direct sound in space



Free Walk

Walk freely throughout the space, seamlessly changing directions with fluidity (in body, head and voice), stepping, pivoting and/or dragging feet quietly.

Think about the listeners and how you are directing the sound you are projecting.

Engage with them!

(P)

Intake next position, i.e.:

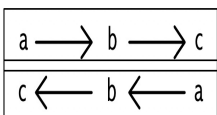
(P – OW): intake position Opposite Walls

(P – Huddle): intake position Huddle

(P – B2B): intake position Back-to-Back

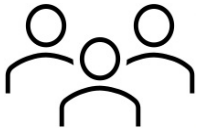
(P - Weave Walk): intake position Weave Walk

Pen Clicks (P): intake starting positions for next Act



Opposite Walls (P - OW)

- starting from opposite sides of the room, facing each other, read first part of text aloud while walking towards each other, aiming to meet in the middle
- in the middle, stand shoulder-to-shoulder and pause for a few seconds on cue, continue to walk while reading final part of text aloud, and then stand still at completion of text
- on cue, continue to walk while reading final part of text aloud, and then stand still at completion of text.



Huddle (P - Huddle)

Huddling together, move throughout the space as a clustered group while independently rotating and changing directions within the huddle.



Back-to-back (P - B2B)

Stand back-to-back, shoulders and heads touching.

Proceed to continuously and gently rock left and right, slowly rotating anti-clockwise.



Weave Walk (P - Weave Walk)

Link arms and each hold an open hardcover book with both hands

On cue, proceed to simultaneous weave walk while reading text aloud:

Starting position:



a)

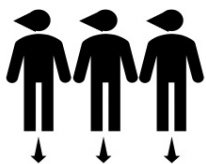


Put your right foot (RF) in front and to the right of the left foot (LF) of person to your right.

b)



Put your LF in front and to the left of the RF of person to your left.



Shoulder to Shoulder Fast Walk

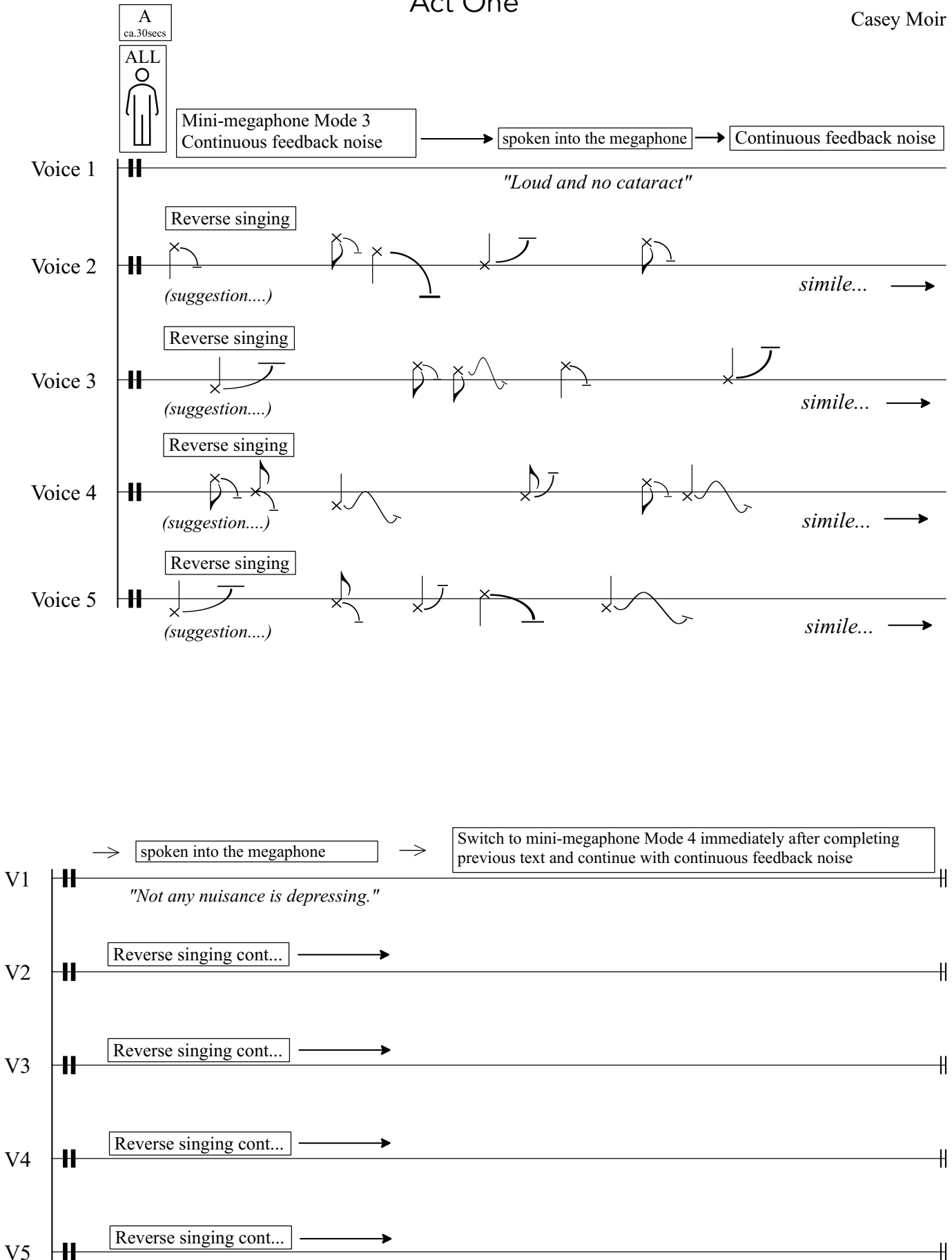
Simultaneously stop where you are, unlink arms, close book, tuck book under right arm and turn head sharply to look over left shoulder.

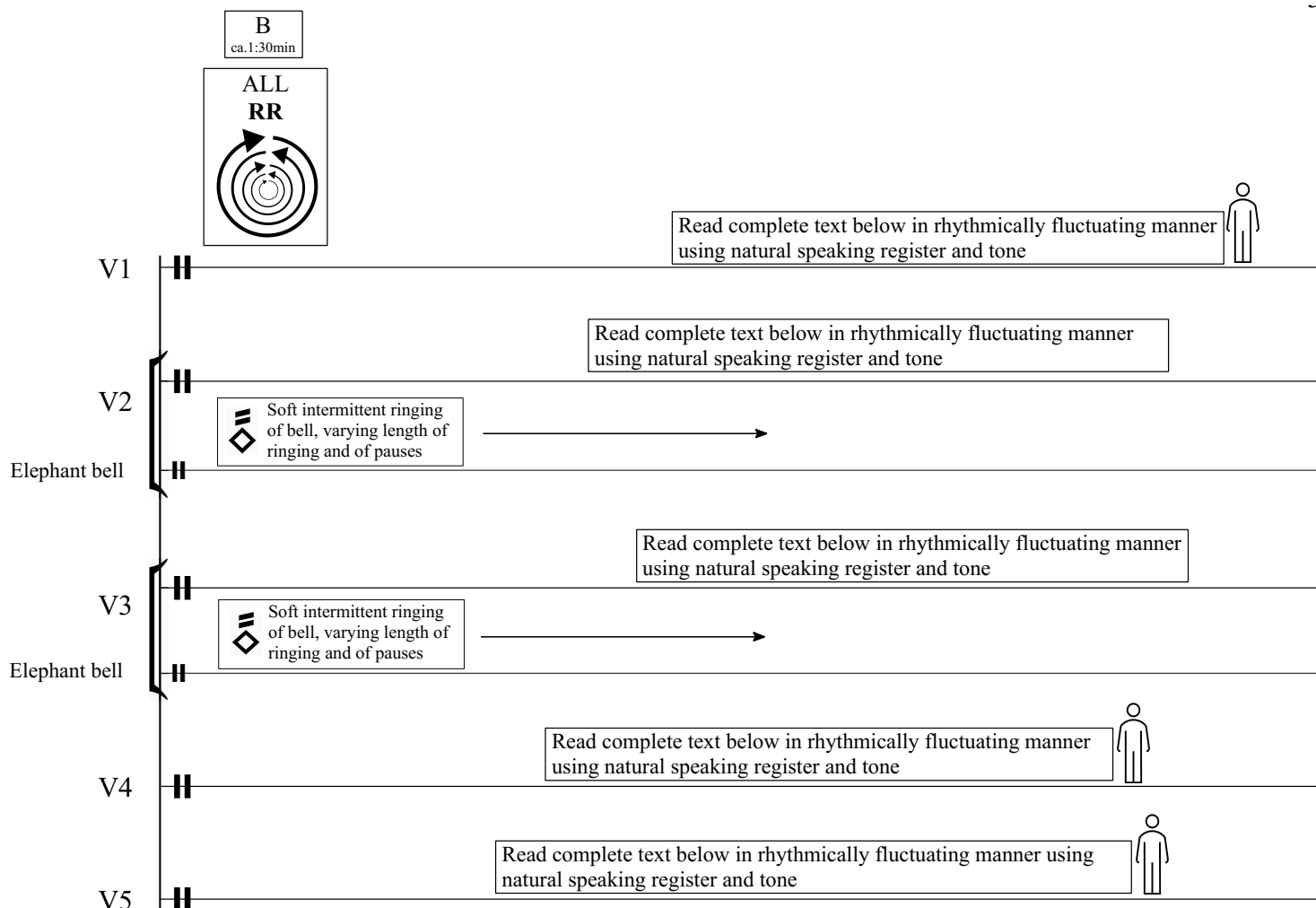
Then proceed to walk straight ahead together, fast and determined, shoulder to shoulder, while saying last sentence of Act One aloud and in unison.

Gertrude - This Happened

Act One

Casey Moir





A single sum four and five together and one, not any sun a clear signal and an exchange.


Silence is in blessing and chasing and coincidences being ripe. A simple melancholy clearly precious and on the surface and surrounded and mixed strangely. A vegetable window and clearly most clearly an exchange in parts and complete.



A tiger a rapt and surrounded overcoat securely arranged with spots old enough to be thought useful and witty quite witty in a secret and in a blinding flurry.

Length what is length when silence is so windowful. What is the use of a sore if there is no joint and no toady and no tag and not even an eraser. What is the commonest exchange between more laughing and most. Carelessness is carelessness and a cake well a cake is a powder, it is very likely to be powder, it is very likely to be much worse.



A shutter and only shutter and Christmas, quite Christmas, an only shutter and a target a whole color in every center and shooting real shooting and what can hear, that can hear that which makes such an establishment provided with what is provisional.

C
ca.1:30min


V1  Explore long continuous breath by moulding and changing vowels seamlessly →


V2  to (P - OW)
tacit



EB

V3  to (P - OW)
tacit


EB

V4  ← Explore long continuous breath by moulding and changing vowels seamlessly →

V5  ← Explore long continuous breath by moulding and changing vowels seamlessly →

V1  *sim.*

V2


a → b → c
c ← b ← a


 V2+V3 read text in unison:
(a) Urgent action is not in graciousness it is not in clocks it is not in water wheels. It is the same so essentially, it is a worry a real worry. (b)
(c) A silence a whole waste of a desert spoon, a whole waste of any little shaving, a whole waste altogether open.

V3

a → b → c
c ← b ← a

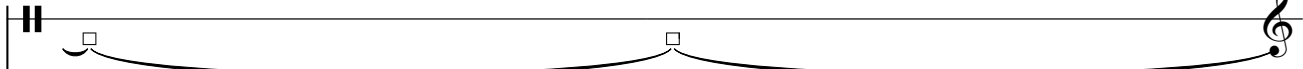
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(a) Urgent action is not in graciousness it is not in clocks it is not in water wheels. It is the same so essentially, it is a worry a real worry. (b)
(c) A silence a whole waste of a desert spoon, a whole waste of any little shaving, a whole waste altogether open.



V4  *sim.*



V5  *sim.*


D
ca. 1min


Let final exhalation fade out while: (P - Huddle)


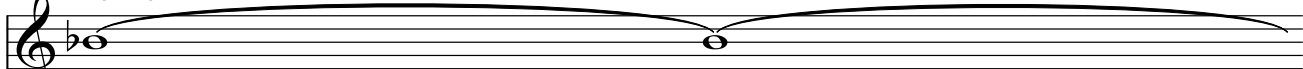
V1 

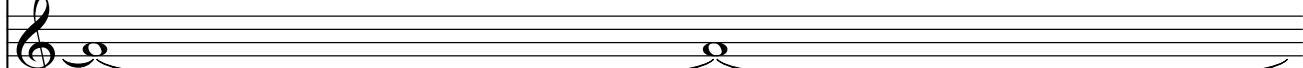
V2 (P - Huddle)
tacit  closed mouth 
[:m/n/ng:] →

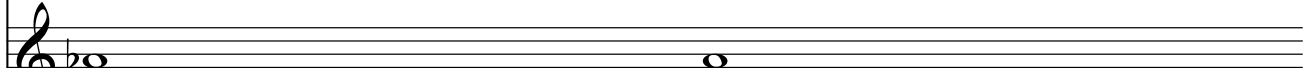
V3 (P - Huddle)
tacit  closed mouth 
[:m/n/ng:] →


V4 Let final exhalation fade out while:  to (P- B2B)


V5 Let final exhalation fade out while:  to (P- B2B)

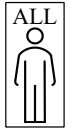
V1  
[:m/n/ng:] →

V2 
[:m/n/ng:] →
sim.

V3 
[:m/n/ng:] →
sim.

V4 Spoken in loose unison, in pensive dreamy fashion:
 B 2 B "Paralysis why is paralysis a syllable why is it not more lively. A special sense a very special sense is ludicrous."

V5 Spoken in loose unison, in pensive dreamy fashion:
 B 2 B "Paralysis why is paralysis a syllable why is it not more lively. A special sense a very special sense is ludicrous."



V1 *sim.*

V2 *sim.*

V3 *sim.*

V4 (P - Huddle) *tacit* closed mouth

V5 (P - Huddle) *tacit* closed mouth

cue

E
ca. 1min

V1 (P - Weave Walk)

V2 (P - Weave Walk)

V3 (P - Weave Walk)

ca. ♩ = 140

Melodic Runs
 At a slightly faster tempo than V5
 Register: middle to high
 Carefree and light

V4


hä ha ho hm hä ha m hö hä ha hm ha__ hä *sim.*
 (suggestion....)

Melodic Runs
 At a slightly slower tempo than V4
 Register: low to middle
 Carefree and light


V5

hä__ hm__ ha__ hä hm ha__ hä hm *sim.*
 (suggestion....)




V1  Say following text in unison in moderately-fast flowing spoken voice:
 ✓ *Suggesting a sage brush with a turkey and also something abominable is not the only pain there is in so much provoking. There is even more.*




V2  Say following text in unison in moderately-fast flowing spoken voice:
 ✓ *Suggesting a sage brush with a turkey and also something abominable is not the only pain there is in so much provoking. There is even more.*





V3  Say following text in unison in moderately-fast flowing spoken voice:
 ✓ *Suggesting a sage brush with a turkey and also something abominable is not the only pain there is in so much provoking. There is even more.*

V4  *simile....*

V5  *simile....*


V1  ✓
To begin a lecture is a strange way of taking dirty apple blossoms and is there more use in water, certainly there is


V2  ✓
To begin a lecture is a strange way of taking dirty apple blossoms and is there more use in water, certainly there is


V3  ✓
To begin a lecture is a strange way of taking dirty apple blossoms and is there more use in water, certainly there is


V4  *sim.*


V5  *sim.*


V1  *if there is going to be fishing, enough water would make desert and even prunes, it would make nothing throw any shade* ✓


V2  *if there is going to be fishing, enough water would make desert and even prunes, it would make nothing throw any shade* ✓


V3  *if there is going to be fishing, enough water would make desert and even prunes, it would make nothing throw any shade* ✓


V4  *sim.*


V5  *sim.*

V1  *because after all is there not more practical humor in a series of photographs and also in a treacherous sculpture.*


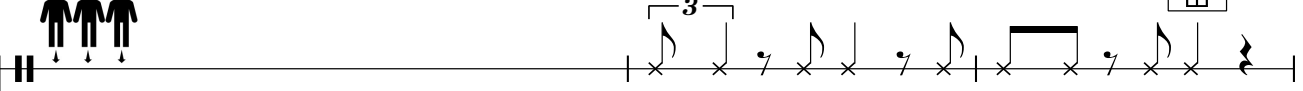
V2  *because after all is there not more practical humor in a series of photographs and also in a treacherous sculpture.*


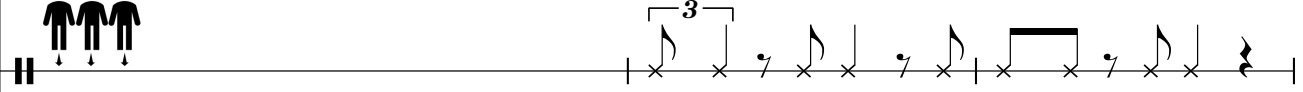
V3  *because after all is there not more practical humor in a series of photographs and also in a treacherous sculpture.*


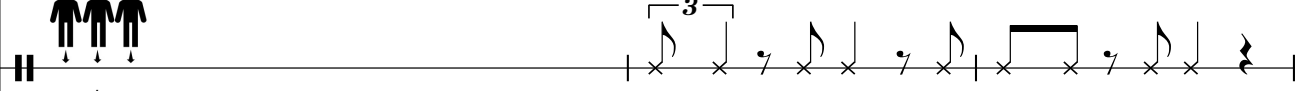
V4  *sim.*

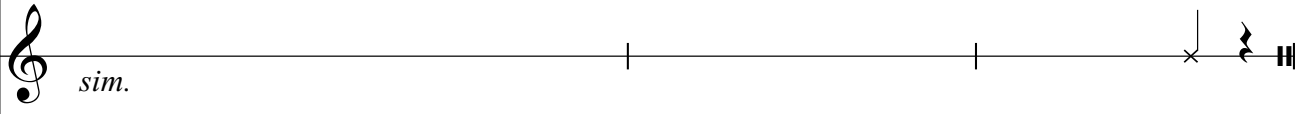
V5  *sim.*

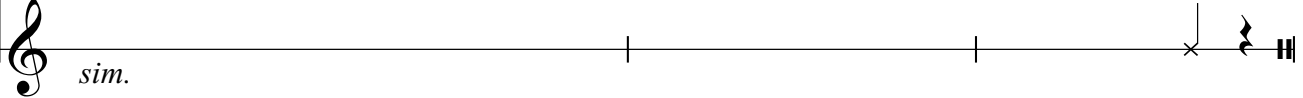



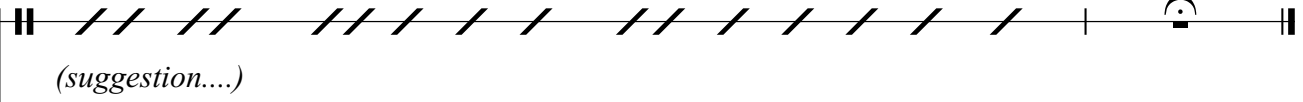
V1  
 ✓ Any hurry any little hurry has so much sub - sis - tence, it has, and choo - sing it has

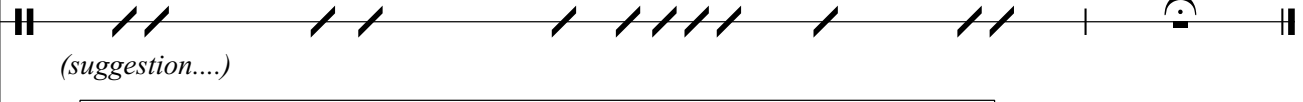
V2  
 ✓ Any hurry any little hurry has so much sub - sis - tence, it has, and choo - sing it has

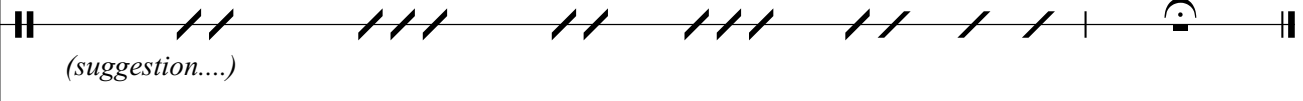
V3  
 ✓ Any hurry any little hurry has so much sub - sis - tence, it has, and choo - sing it has

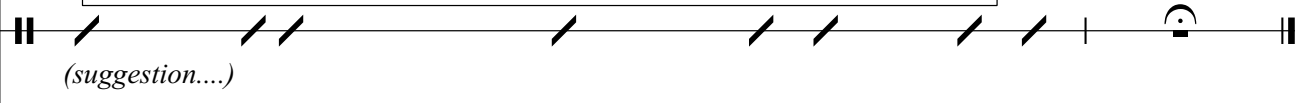
V4 
sim.

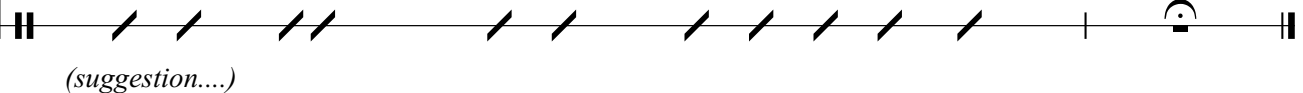
V5 
sim.

V1  
Pen clicks - random, intermittent yet reoccurring
 Sound pen clicks as you intake starting positions for next Act (P)
(suggestion....)

V2 
Pen clicks - random, intermittent yet reoccurring
 Sound pen clicks as you intake starting positions for next Act (P) *on cue*

V3 
Pen clicks - random, intermittent yet reoccurring
 Sound pen clicks as you intake starting positions for next Act (P)
(suggestion....)

V4 
Pen clicks - random, intermittent yet reoccurring
 Sound pen clicks as you intake new starting positions for next Act (P)
(suggestion....)

V5 
Pen clicks - random, intermittent yet reoccurring
 Sound pen clicks as you intake starting positions for next Act (P)
(suggestion....)

Casey Moir

Gertrude - This Happened
Act Two

Performance notes - Act Two

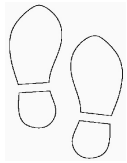
- Voice 1: hardcover book, chime and beater, click pen
 Voice 2: hardcover book, chime and beater, click pen
 Voice 3: cue cards, notepad, photographs, click pen
 Voice 4: cue cards, notepad, photographs, (waldteufel), click pen
 Voice 5: cue cards, notepad, photographs, (waldteufel), click pen

HOCKET

From cue cards, read the text aloud once in its entirety, by alternating from voice-voice with each word. *Speak only words in bold.*

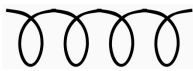
V3 begins by saying **1st word**, followed by V4 who says **2nd word**, followed by V5 who says **3rd word** etc...

For example: V3 **Four**, V4 **and**, V5 **nobody**, V3 **wounded**, V4 **five**, V5 **and**, V3 **nobody**, V4 **flourishing** etc...



Stamp feet (ST)

Stamp feet with determination, one foot at a time



Circular book scratching

Using fingernails, scratch the surface of a hardcover book in continuous circular motion, in fluctuating slow to moderately-slow fashion



With gentle medium-to-large swings of the arm, swing the chime to warp the after-ring



Continue with instruction/sound until otherwise instructed

Vocal Creaking

Vocal creaking is done in back of throat. Use mouth cavity and lips to form changing articulation.

Pen Clicks

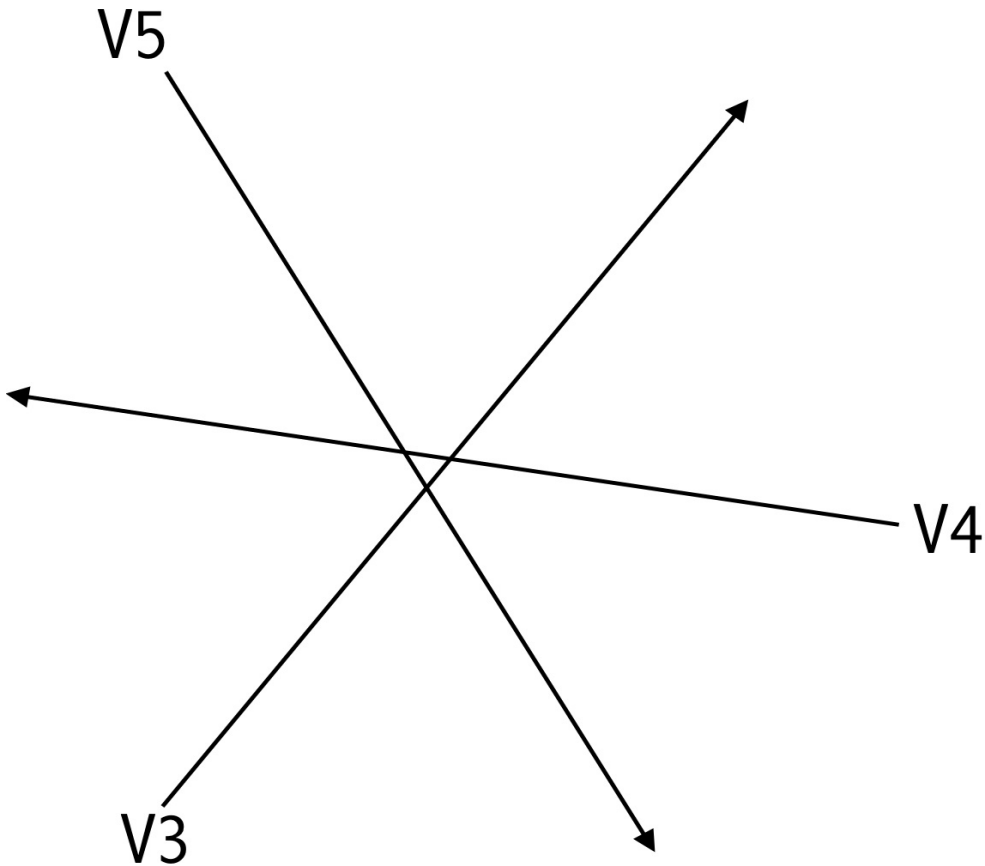
Pen clicks - push down and release

Pen clicks are used to signal the end of an act.

They are to be intermittent and random yet continuously reoccurring

Choreography symbols and instructions

Hocket choreography



From predetermined positions in the space, walk in straight lines (as shown in figure), intersecting and passing each other near the middle of the room and text, continuing your path without stopping until the text is completed.



Slide feet

Moving as a group, near each other but moving independently, slide feet over floor, turning around and changing directions, as you proceed to next fixed position (these are to be determined beforehand with thought given to the use of room and spatialisation of the sound).



Stand Still

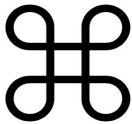
Stand still (wherever you are), arms by sides, head facing straight ahead.

Choreography continued...



Free Walk

Quietly walk freely throughout the space, seamlessly changing directions with fluidity. Listen!



Cringle

Full rotation progression: 8 beats (80bpm), one step/beat
 One full rotation: Right Foot Left Foot, LF RF, RF LF, LF RF
 Feet are rotating clockwise. Body is rotating 90° anti-clockwise on beats 1, 3, 5, 7

Think: step (and rotate 90°) - together - step (90°) - together etc...

(P)

Intake next position:

(P - Chant): intake position Chant

(P - Photograph): intake position Photograph

Pen Clicks (P): intake starting positions for next Act



Chant

Stand in a row, one behind the other, near center of the room facing the photograph station, holding your notebooks open at the pages with the handwritten chant text.

As soon as you start to sing the chant, proceed to shuffle towards the photograph station, staying in a row, rocking upperbody backwards and forwards as though deep in prayer.



Photograph

While waiting for your turn, admire all the hanging photographs, touching, studying and moving among them. Un-clip your specific photographs as you find them and take them with you. When it's your turn, proceed to walk casually and freely in the space while reading the texts on the back of each photograph in a leisurely fashion.

Voice 5: 3 photographs

Voice 4: 3 photographs

Voice 3: 5 photographs

Gertrude - This Happened

Act Two

Gertrude Stein

Casey Moir

A
ca.30secs

HOCKET

V3: **Four** and nobody **wounded**, five and **nobody** flourishing, six **and**
 V4: Four **and** nobody wounded, **five** and nobody **flourishing**, six and
 V5: Four and **nobody** wounded, five **and** nobody flourishing, **six** and

V3: nobody talkative, **eight** and nobody **sensible**.
 V4: **nobody** talkative, eight **and** nobody sensible.
 V5: nobody **talkative**, eight and **nobody** sensible.

V3: One and **a** left hand **lift** that is **so** heavy that **there** is no **way** of
 V4: **One** and a **left** hand lift **that** is so **heavy** that there **is** no way **of**
 V5: One **and** a left **hand** lift that **is** so heavy **that** there is **no** way of

V3: pronouncing **perfectly**.
 V4: pronouncing perfectly.
 V5: **pronouncing** perfectly.

V3: A point **of** accuracy, a **point** of a **strange** stove, a **point** that is **so**
 V4: **A** point of **accuracy**, a point **of** a strange **stove**, a point **that** is so
 V5: A **point** of accuracy, **a** point of **a** strange stove, **a** point that **is** so

V3: sober that **the** reason left **is** all the **chance** of swelling.
 V4: **sober** that the **reason** left is **all** the chance **of** swelling.
 V5: sober **that** the reason **left** is all **the** chance of **swelling**.

V1 and V2 are silent and motionless throughout the Hocket

attacca

B
ca.45secs

$\text{♩} = 154$ *No tempo* $\text{♩} = 154$ *No tempo*

V1 Circular book scratching $\text{♩} = 154$ *No tempo*

V2 Circular book scratching *No tempo*

V3 $\text{♩} = 154$ Stamp (ST) *No tempo* Proceed to next position by sliding feet over floor $\text{♩} = 154$ Vox ST *No tempo* Vox

V4 Stamp (ST) *No tempo* Proceed to next position by sliding feet over floor $\text{♩} = 154$ Vox ST *No tempo* Vox

V5 Stamp (ST) *No tempo* Proceed to next position by sliding feet over floor $\text{♩} = 154$ Vox ST *No tempo* Vox

a mp f

$\text{♩} = 154$

V1 *sim.* $\text{♩} = 154$ *No tempo*

V2 *sim.* *No tempo*

V3 $\text{♩} = 154$ *a mp* f ST *No tempo* Vox

V4 $\text{♩} = 154$ *a mp* f ST *No tempo* Vox

V5 $\text{♩} = 154$ *a mp* f ST *No tempo* Vox

7
Vox

$\text{♩} = 154$ $\text{♩} = 154$

V1 *sim.* →

V2 *sim.* →

V3 $\text{♩} = 154$ *No tempo* $\text{♩} = 154$ Vox ST, Vox

a *mp* → *f* *mf* → *f*

V4 *a* *mp* → *f* Vox *mf* → *f* ST, Vox

V5 *a* *mp* → *f* Vox *mf* → *f* ST, Vox

C
ca.40secs

$\text{♩} = 120 / \text{♩} = 80$

V1 hm *mf* hm hm

V2 *mf* hm hm hm

V3 $\text{♩} = 120 / \text{♩} = 80$ (P - Chant) A wide

V4 (P - Chant) A wide

V5 (P - Chant) A wide

V1
hm

V2
hm

V3
oak a wide e - nough oak, a ve - ry wide cake, a light -

V4
oak a wide e - nough oak, a ve - ry wide cake, a light -

V5
oak a wide e - nough oak, a ve - ry wide cake, a light -

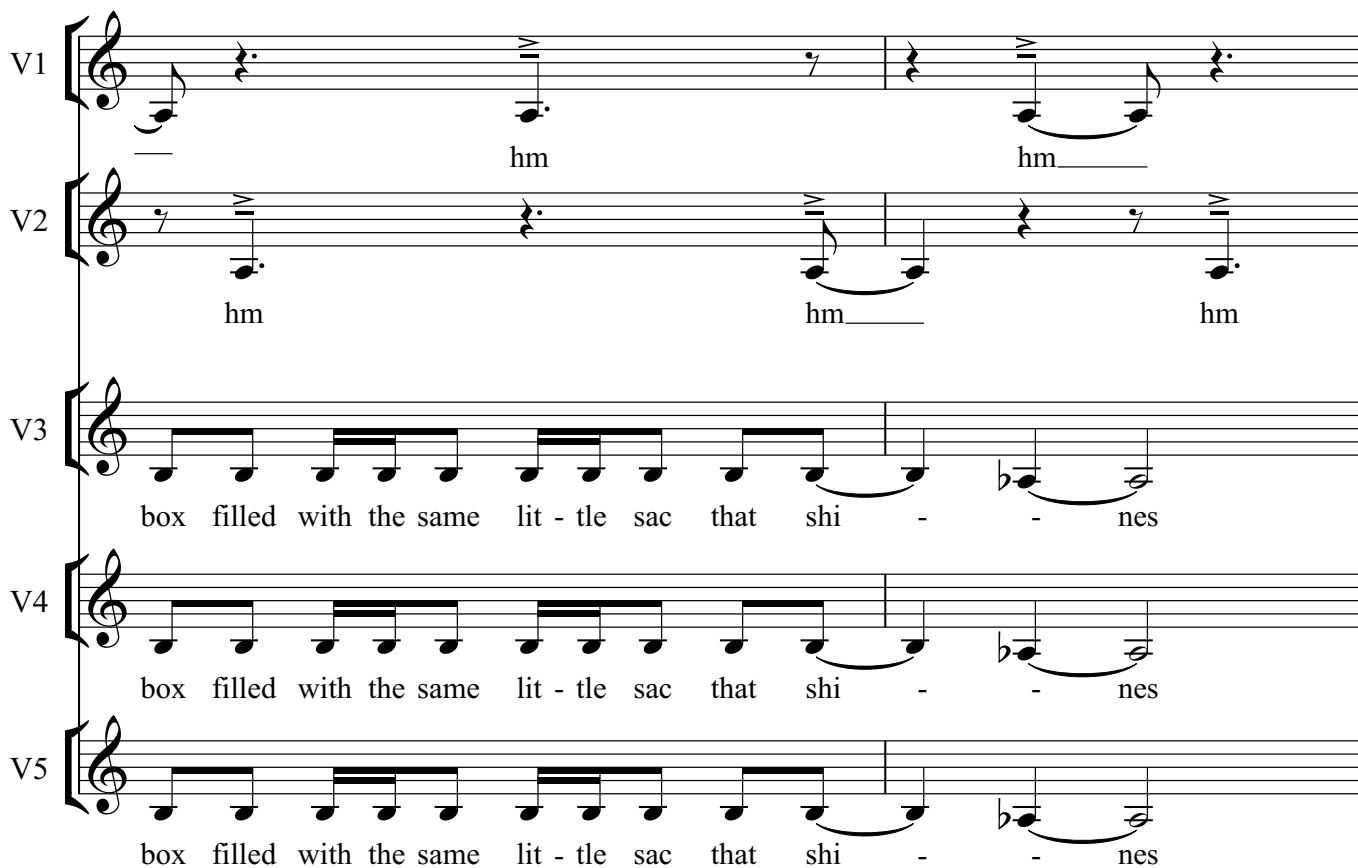
V1
hm hm

V2
hm

V3
ning cook - y, a sing - le wide o - pen and ex - changed

V4
ning cook - y, a sing - le wide o - pen and ex - changed

V5
ning cook - y, a sing - le wide o - pen and ex - changed



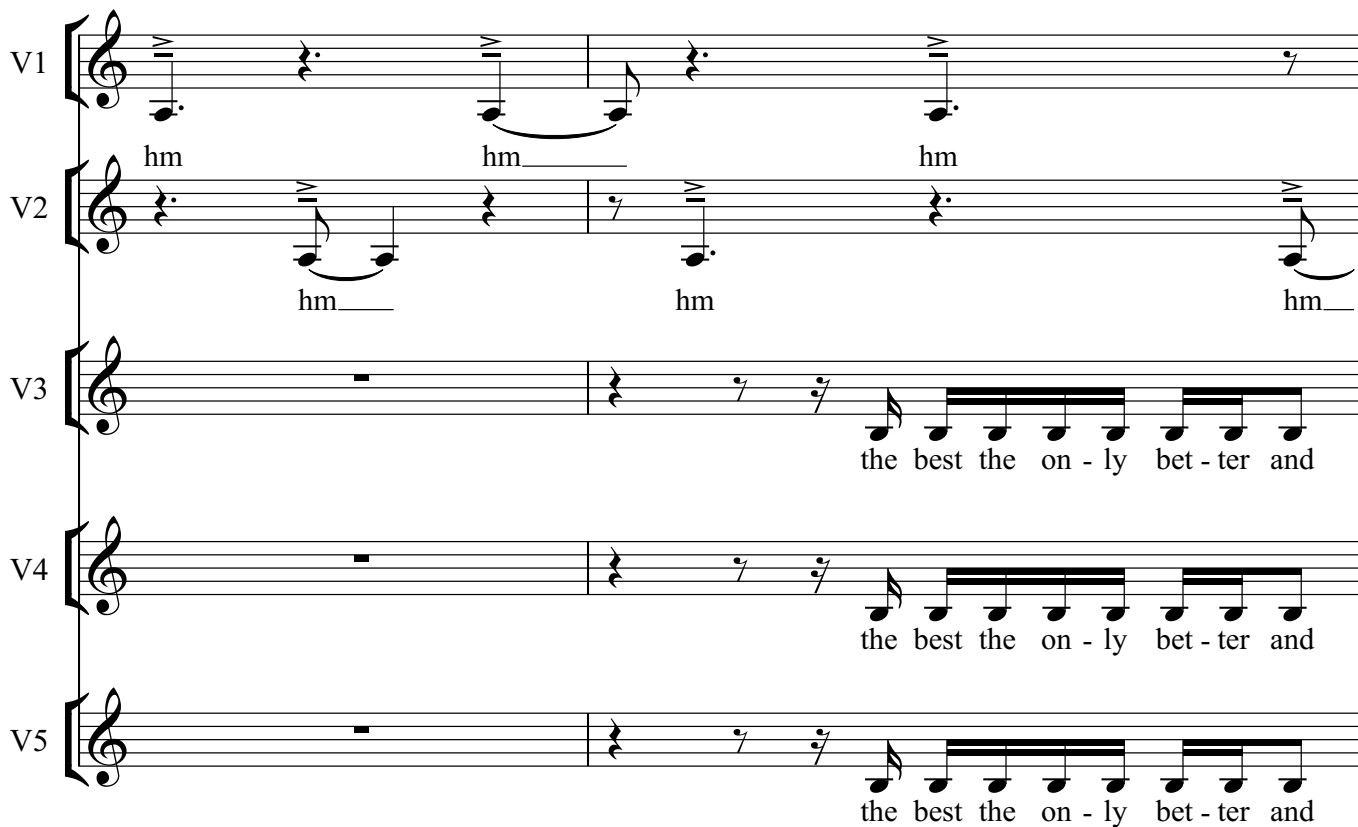
V1 hm hm

V2 hm hm hm

V3 box filled with the same lit - tle sac that shi - - nes

V4 box filled with the same lit - tle sac that shi - - nes

V5 box filled with the same lit - tle sac that shi - - nes



V1 hm hm hm

V2 hm hm hm

V3 the best the on - ly bet - ter and

V4 the best the on - ly bet - ter and

V5 the best the on - ly bet - ter and

V1 hm hm hm hm

V2 hm hm hm hm hm

V3 more left foot-ed stra - n - ger the ve-ry

V4 more left foot-ed stra - n - ger the ve-ry

V5 more left foot-ed stra - n - ger the ve-ry

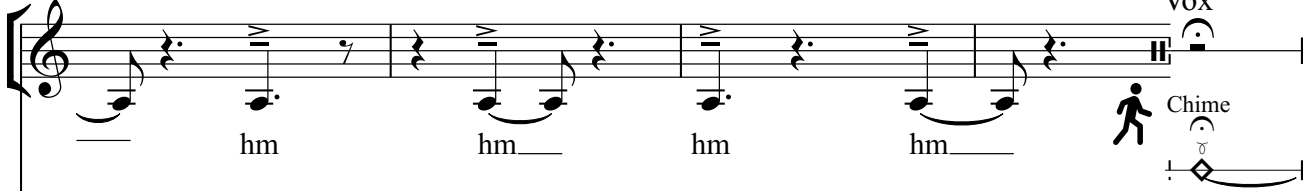
V1 hm hm hm

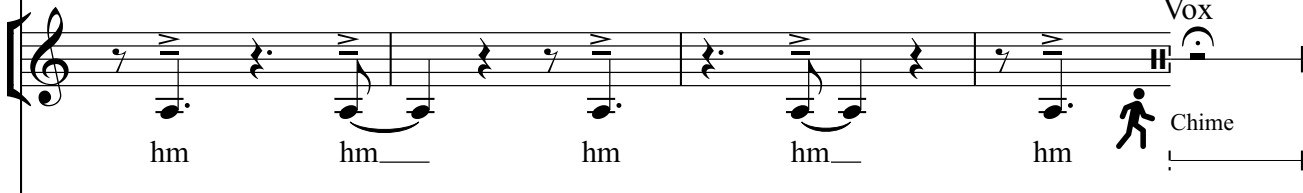
V2 hm hm

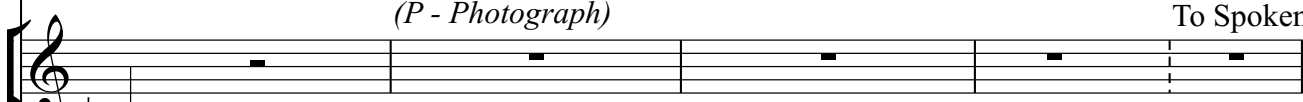
V3 kind-ness there is in all le-mons or-an-ges app-les pears and po-ta - toes


V4 kind-ness there is in all le-mons or-an-ges app-les pears and po-ta - toes

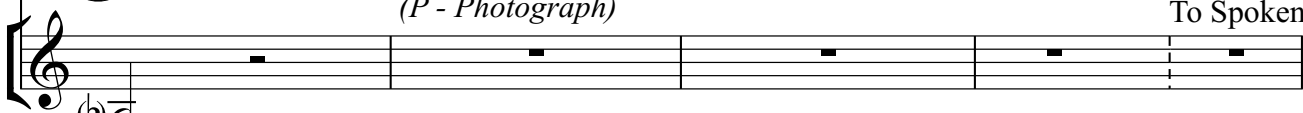
V5 kind-ness there is in all le-mons or-an-ges app-les pears and po-ta - toes

V1  Vox


V2  Vox

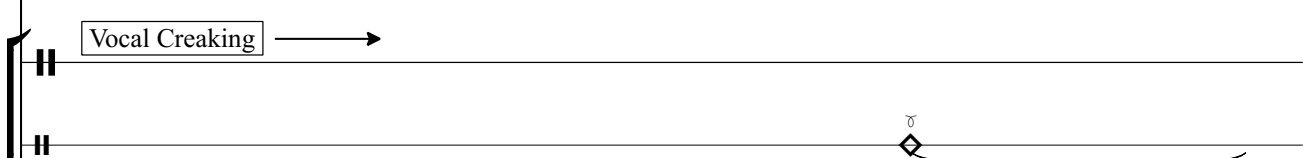
V3 *(P - Photograph)* To Spoken  Chime


V4 *(P - Photograph)* To Spoken  Chime

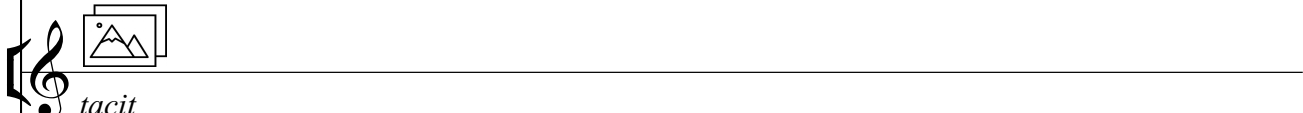
V5 *(P - Photograph)* To Spoken  Chime

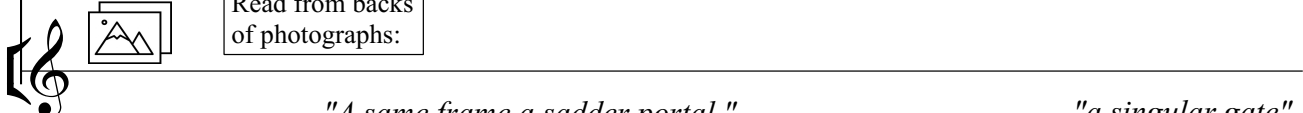
D
ca. 1min

V1  Vocal Creaking

V2  Vocal Creaking

V3  tacit

V4  tacit

V5  Read from backs of photographs:

"A same frame a sadder portal," *"a singular gate"*

continue with vocal creaking... →

V1

continue with vocal creaking... →

V2

V3 *tacit*

V4 *tacit*

V5

"and a bracketed mischance."

V1 *sim.*

V2 *sim.*

V3 *tacit*

V4 Read from backs of photographs:
"A rich market where there is no memory of more moon than there is everywhere"

V5 Join V1 and V2 in making continuous creaking sounds with voice or with a waldteufel →

V1 *continue with vocal creaking...* →

V2 *continue with vocal creaking...* →

V3 *tacit*

V4 *"and yet where strangely there is apparel"*

V5 *continue with creaking sounds...* →

Detailed description: This musical score consists of five staves labeled V1 through V5. V1 and V2 are marked with a double bar line and a fermata, with the instruction "continue with vocal creaking..." and an arrow pointing right. V3 is marked with a treble clef and the instruction "tacit". V4 is marked with a treble clef and the lyrics "and yet where strangely there is apparel". V5 is marked with a treble clef and the instruction "continue with creaking sounds..." and an arrow pointing right. A long, curved line with a diamond-shaped notehead and a fermata-like symbol above it spans across the V2 and V3 staves, indicating a sustained sound or breath mark.

V1 *sim.* →

V2 *sim.* →

V3 *tacit*

V4 *"and a whole set."*

V5 *sim.* →

Detailed description: This musical score consists of five staves labeled V1 through V5. V1 and V2 are marked with a double bar line and a fermata, with the instruction "sim." and an arrow pointing right. V3 is marked with a treble clef and the instruction "tacit". V4 is marked with a treble clef and the lyrics "and a whole set.". V5 is marked with a treble clef and the instruction "sim." and an arrow pointing right. A long, curved line with a diamond-shaped notehead and a fermata-like symbol above it spans across the V1 and V2 staves, indicating a sustained sound or breath mark.

continue with vocal creaking.... →

V1

continue with vocal creaking.... →

V2

Read from backs of photographs:

V3 "A connection," "a clam cup connection," "a survey,"

Join V1, V2 and V3 in making continuous creaking sounds with voice or with a waldeufel →

V4

continue with creaking sounds.... →

V5

E

ALL

Prepare pen Pen clicks (P)

sim. →

V1

cue

Prepare pen Pen clicks (P)

sim. →

V2

Prepare pen Pen clicks (P)

"a ticket" "and a return to laying over."

V3

Prepare pen Pen clicks (P)

sim. →

V4

Prepare pen Pen clicks (P)

sim. →

V5

Casey Moir

Gertude - This Happened
Act Three

Performance Notes - Act Three

Voice 1: fan, post-it notes, click pen

Voice 2: fan, post-it notes, click pen

Voice 3: radio, floor lamp, mobil phone and FM-transmitter, click pen

Voice 4: fan with streamers, post-it notes, click pen

Voice 5: fan with streamers, post-it notes, click pen

Symbols and instructions



Fans

For Voice 1 and 2: placed on table in front of and close to seated performer. To be on fast setting when active.



Fans with streamers

For Voice 4 and 5: placed on table in front and close to seated performer. To be on fast setting when active.



Post-it notes

Texts are to be handwritten onto post-it notes beforehand - one text segment per post-it (as shown in the score).

Post-its are to be held by performers and read aloud into their fans, in unison, relatively fast and in a monotone and robotic-like fashion.

Once a post-it has been said, it is to be torn off and left to fly around the room.



Radio

To be sounding only radio static (white noise) at a volume that matches and blends with that of the fans.



Mobil phone (mp3-player) and FM-transmitter

The FM-transmitter is to be connected to a mobil phone and the frequency on the transmitter display should match that of the radio.

The pre-recorded mp3 needs to be uploaded in advance.

N.B: Performer 3 is to make an mp3 recording of text in advance - see score *section B*. To be done using a reverb effect that successively increases from dry (beginning of text) to wet (end of text).



Floor Lamp

Place the floor lamp so that the on/off switch is easily reached by the seated performer. Also make sure it's positioned so that when the lamp is ON, the performer is in the light.

Pen Clicks

Pen clicks - push down and release

Pen clicks are used to signal the end of an act.

They are to be intermittent and random yet continuously reoccurring

Stations

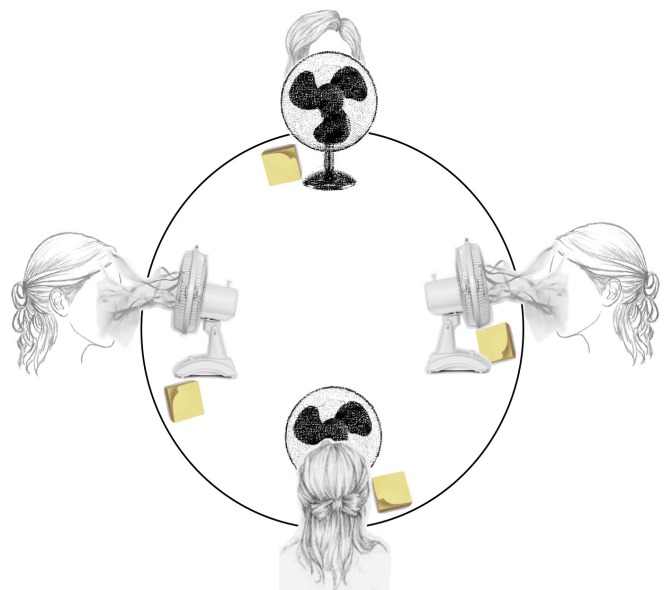
Armchair Station

Voice 3 seated comfortably in armchair, up until pen clicks at very end of this Act



Fan Station

Voice 1, 2, 4 and 5 seated at their fans, up until pen clicks at very end of this Act




Gertude - This Happened

Act Three

Gertrude Stein

Casey Moir


A
ca. 1min



While waiting for fans to reach full speed, prepare post-it notes that are to be read aloud into fans in unison, relatively fast and in a monotone and robotic-like fashion, before they're are torn off one by one and left to fly around

V1 ||

on




While waiting for fans to reach full speed, prepare post-it notes that are to be read aloud into fans in unison, relatively fast and in a monotone and robotic-like fashion, before they're are torn off one by one and left to fly around

V2 ||

(V3) Radio || Seated at Armchair Station →


V4 || Seated at Fan Station →

V5 || Seated at Fan Station →



V1 ||

"A cut, a cut is not a slice, what is the occasion for representing a cut and a slice.






V2 ||

"A cut, a cut is not a slice, what is the occasion for representing a cut and a slice.




(V3) Radio ||

V4 ||

V5 ||

V1   

V1 *What is the occasion for all that. A cut is a slice, a cut is the same slice.*


V2   

V2 *What is the occasion for all that. A cut is a slice, a cut is the same slice.*


(V3) Radio

V4

V5

V1 

V1 *The reason that a cut is a slice is that if there is no hurry any time is just as useful.”*



V2 

V2 *The reason that a cut is a slice is that if there is no hurry any time is just as useful.”*

(V3) Radio

V4



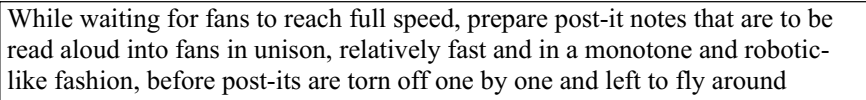
V5

V1  


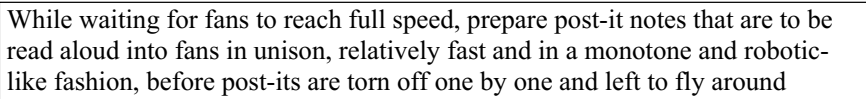
V1 Wait for V4 & V5 fans to reach full speed. Prepare to continue post-it reading

V2 Wait for V4 & V5 fans to reach full speed. Prepare to continue post-it reading


(V3) Radio


V4   

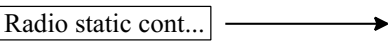
V4 *on*


V5  


V5 *on*



V1  *"A cut and a slice is there any question when a cut and a slice are just the same.*



V2 *cue*  *"A cut and a slice is there any question when a cut and a slice are just the same.*

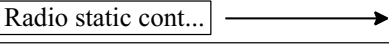
(V3) Radio 



V4  *"A cut and a slice is there any question when a cut and a slice are just the same.*



V5  *"A cut and a slice is there any question when a cut and a slice are just the same.*



V1  *A cut and a slice has no particular exchange*  *it has such a strange exception to all*



V2  *A cut and a slice has no particular exchange*  *it has such a strange exception to all*

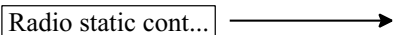
(V3) Radio 



V4  *A cut and a slice has no particular exchange*  *it has such a strange exception to all*



V5  *A cut and a slice has no particular exchange*  *it has such a strange exception to all*



V1  
|| *that which is different.* *A cut and only slice,* *only a cut and only a slice,*



V2  
|| *that which is different.* *A cut and only slice,* *only a cut and only a slice,*

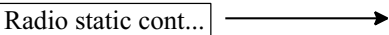
(V3) Radio 



V4  
|| *that which is different.* *A cut and only slice,* *only a cut and only a slice,*



V5  
|| *that which is different.* *A cut and only slice,* *only a cut and only a slice,*

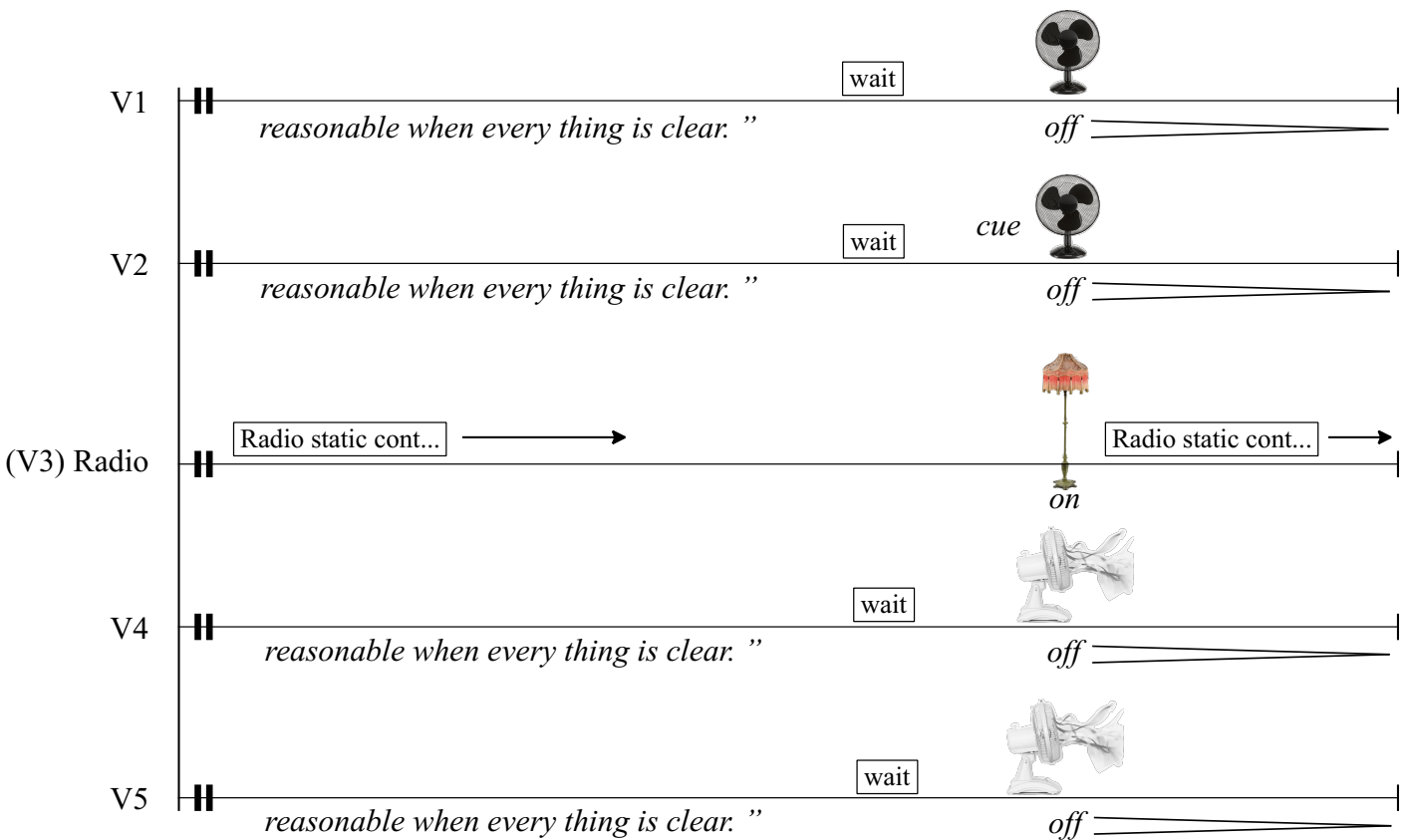
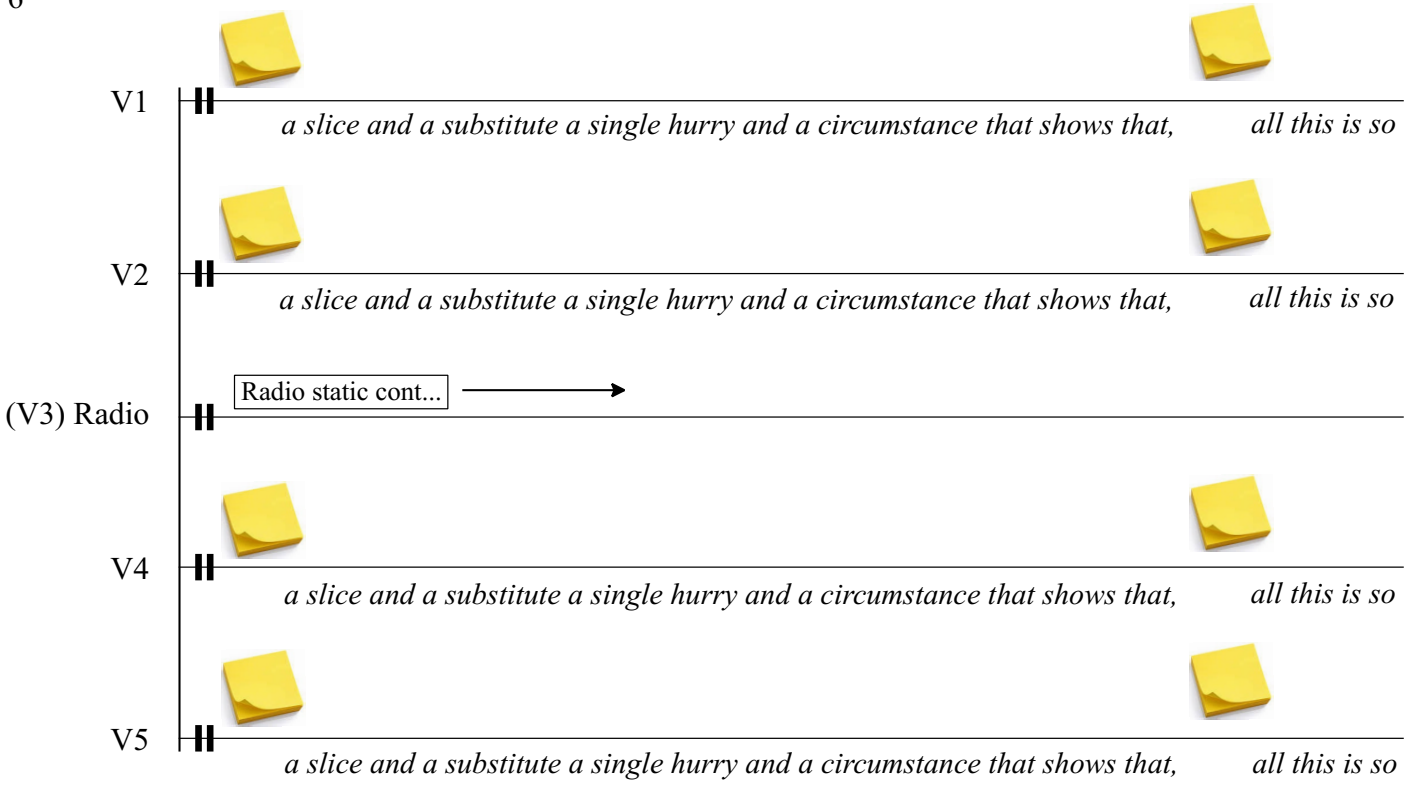
V1  
|| *the remains of a taste may remain and tasting is accurate.* *A cut and an occasion,*

V2  
|| *the remains of a taste may remain and tasting is accurate.* *A cut and an occasion,*

(V3) Radio 

V4  
|| *the remains of a taste may remain and tasting is accurate.* *A cut and an occasion,*

V5  
|| *the remains of a taste may remain and tasting is accurate.* *A cut and an occasion,*



B
ca.45secs

Radio
V3



Radio static cont... →

Play following pre-recorded text that has been read in contemplative fashion:

"All alone with the best reception, all alone with more than the best reception, all alone with a paragraph and something that is worth something, worth almost anything, worth the best example there is of a little occasional archbishop. This which is so clean is precious little when there is no bath water. A long time a very long time there is no use in an obstacle that is original and has a source."

Reverb

dry

wet

C



V1

Prepare pen

Pen clicks (P)

V2

Prepare pen

Pen clicks (P)

(V3) Radio



+



Join pen clicks (P)

V4

Prepare pen

Pen clicks (P)

V5

Prepare pen

Pen clicks (P)

Casey Moir

Gertrude - This Happened
Act Four

Performance Notes - Act Four

Voice 1: mirror, magnifying glass, click pen

Voice 2: mirror, magnifying glass, click pen

Voice 3: mirror, magnifying glass, click pen

Voice 4: mirror, magnifying glass, click pen

Voice 5: click pen

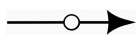
Symbols and Instructions



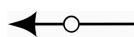
Use tuning fork to find starting note, then stand poised, in position, ready to start.

Breath

Sound using only air (no tone)



Sound on exhalation

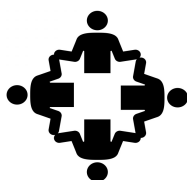


Sound on inhalation

Pen Clicks

Pen clicks - signaling the end of the act.

Choreography



Circle Walk: Positioned around the mirror station, facing inwards and holding hands, proceed to step around it clockwise, one step/beat, using: LFL - T - RFR - T (larger step with left foot to the left (LFL) - together (T) - smaller step right foot right (RFR) - T - LFL - T - RFR - T)



Inverted Circle Walk (ICW): Same as above but facing outwards instead of inwards. To intake position, release hands on final beat 4, turn 180° on beat 1 of the repeat, continuing the action now facing outwards.

Note: text is to be mimed, not sounded, during ICW



Sharp: Spreading out a little more from the mirror station, move limbs (arms and legs) sharply to create a flow of poses.

Max one pose per ♩ for V3 and V4

Max one pose per ♩ for V1 and V2

Think about direction and variety of movement

(P)

Intake next position

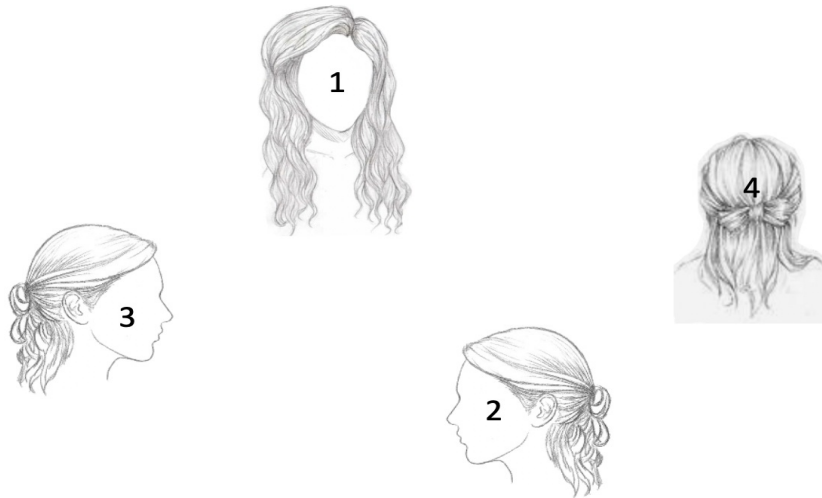
(P - M): intake position magnifying rotation while creating pitter-patter (light and fast stamping) with feet

Pen clicks (P): intake starting positions for next Act



Magnifying Rotation

Starting positions: stand as shown, with equal distance in between each performer, beginning by standing and facing in own direction, each holding a magnifying glass approximately 10cm in front of the mouth:



When performers start to sound the text and pitches of this section, they are to proceed to rotate clockwise on the spot in own individual tempos throughout, keeping things slow and fluid, while minimising the sound from the feet as much as possible.

The exact location for this action is to be decided beforehand, with consideration taken for the use of room and the spatialisation of sound.

Gertrude - This Happened

Act Four

Gertrude Stein

Casey Moir

A
ca.45secs

ALL
1st time only

ALL
2nd time only

$\text{♩} = 100$

V1 *mf* *1st time only* A birth - day what, is a birth - day, -

V2 *mf* *1st time only* A blan - ket,

V3 *mf* *1st time only* A blame what is

V4 *mf* *1st time only* A cle - ver sau -

V1 a birth day is a speech, it is the se cond time when there is to - ba - cco

V2 what is a blan - ket, a blan-ket is so speed y that heat much

V3 a blame, a blame is what a - ri - ses and

V4 cer, what is a cle - ver sau cer, a cle ver sau cer is ve ry like - ly prac - ticed and e ven has toes,

V1
 it is on - ly one time when there is poi - son.

V2
 heat is hot ter and coo ler, ve - ry much coo-ler al - mo

V3
 cau - tions each one to be cal - m

V4
 it has ti - ny things to shake and rea - lly if it were not for a del-i-cate blue

V1
 It is more than one time when the oc-ca ssion which shows an oc - ca ssion al sharp sep ar a tion is un

V2
 st more near - ly coo - ler than at an - y oth - er time of -

V3
 and an o - cean and a mas ter -

V4
 col or would there be an - y rea - son for eve ry - one to dif fer



B
ca.20secs

V1 *3* nan-i - mous *Breath* hey ha ho hey ha ho hey ha ho hey ha ho hey ha *sim.*

V2 - ten. *Breath* hey ha ho hey ha ho hey ha ho hey ha ho hey ha *sim.*

V3 piece. *Breath* ha ha ha ha ha ha ha ha


V4 *Breath* ha ha ha ha ha ha ha ha

V1 *sim.* ho hey ha ho hey ha ho hey ha ho hey ha ho hey ha ho

V2 *sim.* ho hey ha ho hey ha ho hey ha ho hey ha ho hey ha ho

V3 *sim.* ha ha ha ha ha ha ha ha

V4 *sim.* ha ha ha ha ha ha ha ha

ALL 

(P - M) *sim.* *Vox*

V1 hey ha ho hey ha ho hey ha ho hey ha ho hey The ob

(P - M) *sim.* *Vox*

V2 hey ha ho hey ha ho hey ha ho hey ha ho hey The ob

(P - M) *sim.* *Vox*

V3 ha ha ha ha ha ha ha ha ha ha The ob

(P - M) *sim.* *Vox*

V4 ha ha ha ha ha ha ha ha ha ha The ob

C
ca.50secs

V1 jec-tion and the per-fect cen-tral ta-ble, the sor-row in bor-row-ing and the hu rry in a

V2 jec-tion and the per-fect cen-tral ta-ble, the sor-row in bor-row-ing and the hu rry in a

V3 jec-tion and the per-fect cen-tral ta-ble, the sor-row in bor-row-ing and the hu rry in a

V4 jec-tion and the per-fect cen-tral ta-ble, the sor-row in bor-row-ing and the hu rry in a

V1
ner - vous fee - ling, the que - stion is it rea - lly a plague, is it

V2
ner - vous fee - ling, the que - stion is it rea - lly a plague, is it

V3
ner - vous fee - ling, the que - stion is it rea - lly a plague, is it

V4
ner - vous fee - ling, the que - stion is it rea - lly a plague, is it

V1
rea - lly an o - lean - der, — is it rea - lly saff - ron in co - lor, the sur -

V2
rea - lly an o - lean - der, — is it rea - lly saff - ron in co - lor, the sur -

V3
rea - lly an o - lean - der, — is it rea - lly saff - ron in co - lor, the sur -

V4
rea - lly an o - lean - der, — is it rea - lly saff - ron in co - lor, the sur -

V1
 mount-a-ble app-e-tite which shows in-cli-na-tion to be war - mer, the

V2
 mount-a-ble app-e-tite which shows in-cli-na-tion to be war - mer, the

V3
 mount-a-ble app-e-tite which shows in-cli-na-tion to be war - mer, the

V4
 mount-a-ble app-e-tite which shows in-cli-na-tion to be war - mer, the

Detailed description: This block contains the first system of a musical score for four voices, labeled V1 through V4. Each voice part is written on a single staff in treble clef. The music features a melodic line with eighth notes and quarter notes, including two triplet markings (indicated by a '3' above the notes). A large slur covers the first four measures of each staff. The lyrics are: 'mount-a-ble app-e-tite which shows in-cli-na-tion to be war - mer, the'. The time signature is 2/4, and the key signature has one sharp (F#).

V1
 safe-ty in a match and the safe-ty in a lit-tle piece of splin - ter, the

V2
 safe-ty in a match and the safe-ty in a lit-tle piece of splin - ter, the

V3
 safe-ty in a match and the safe-ty in a lit-tle piece of splin - ter, the

V4
 safe-ty in a match and the safe-ty in a lit-tle piece of splin - ter, the

Detailed description: This block contains the second system of the musical score for four voices, labeled V1 through V4. Each voice part is written on a single staff in treble clef. The music continues with eighth notes and quarter notes. A large slur covers the first four measures of each staff. The lyrics are: 'safe-ty in a match and the safe-ty in a lit-tle piece of splin - ter, the'. The time signature is common time (C), and the key signature has one sharp (F#).

V1
real rea - son why co - coa is chea - per, the

V2
real rea - son why co - coa is chea - per, the

V3
real rea - son why co - coa is chea - per, the

V4
real rea - son why co - coa is chea - per, the

V1
same use for bread as for an - y breath-ing that is sof - ter, the

V2
same use for bread as for an - y breath-ing that is sof - ter, the

V3
same use for bread as for an - y breath-ing that is sof - ter, the

V4
same use for bread as for an - y breath-ing that is sof - ter, the

V1
lec - ture and the sur - roun - ding large white soft un -

V2
lec - ture and the sur - roun - ding large white soft un -

V3
lec - ture and the sur - roun - ding large white soft un -

V4
lec - ture and the sur - roun - ding large white soft un -

V1
e - qual and spread out sale of more and still less is no bet - ter,

V2
e - qual and spread out sale of more and still less is no bet - ter,

V3
e - qual and spread out sale of more and still less is no bet - ter,

V4
e - qual and spread out sale of more and still less is no bet - ter,

V1
all this makes one re - gard_ in a sea - son, one

V2
all this makes one re - gard_ in a sea - son, one

V3
all this makes one re - gard_ in a sea - son, one

V4
all this makes one re - gard_ in a sea - son, one

V1
hat in a cur - tain that in ri - sing high - er, one

V2
hat in a cur - tain that in ri - sing high - er, one

V3
hat in a cur - tain that in ri - sing high - er, one



V4
hat in a cur - tain that in ri - sing high - er, one

V1 lan - ding and ma - ny ma - ny more, and

V2 lan - ding and ma - ny ma - ny more, and

V3 lan - ding and ma - ny ma - ny more, and

V4 lan - ding and ma - ny ma - ny more, and

V1 ma-ny more ma-ny more ma-ny ma-ny more. Pen clicks (P)  

V2 ma-ny more ma-ny more ma-ny ma-ny more. Pen clicks (P)

V3 ma-ny more ma-ny more ma-ny ma-ny more. Pen clicks (P)

V4 ma-ny more ma-ny more ma-ny ma-ny more. Pen clicks (P)

V5 Pen clicks (P)

Casey Moir

Gertrude - This Happened
Act Five

Performance Notes - Act Five

Voice 1: click pen

Voice 2: click pen

Voice 3: click pen

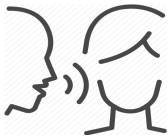
Voice 4: click pen

Voice 5: click pen

Symbols and Instructions



Use tuning fork to find starting note, then stand poised, in position, ready to start



Whisper

Walk freely around the room, slowly and close to listeners, directing your whispers with care to their ears



Waltz Walk

Beat 1 Step - Beat 2 Together - Beat 3 Wait

Use the waltz walk to move around the space freely as a group, staying close, but not so close that you bump into each other.

Vary direction of steps - forwards, backwards, to the right or left etc, so that you dance around each other in the group.

Arms are also active, moving with feet, creating new poses for each beat 3. All movement is to be smooth and fluid.



Stand Still, arms by side, head facing straight ahead

Whisper repeat

Keep repeating these bars as long as the V2 and V5 are whispering the text. Only once they have both completed the text are you to continue onwards

Whistle Sing

While singing your consistent pitch, form lips and whistle on top, sounding both the fundamental and the whistle simultaneously

Whistle



On a whistle, create long whistle glissandi from any pitch. Breathe where necessary, and then continue in same fashion.



Gentle Swing

Walk freely around the space but not too far from each other. Each time you meet a fellow performer, gently swing each other around by linking both right arms or both left arms. Over the course of this action, you are to slowly make your way to the exit, ready for the next action (*Que*).



Que

Stand in a row, one behind the other, all facing the same direction (the exit), pen in hand.



Single pen click - push down and release.

Freeze

Freeze in this final position and stand motionless for as long as desired.

Gertrude - This Happened


Act Five

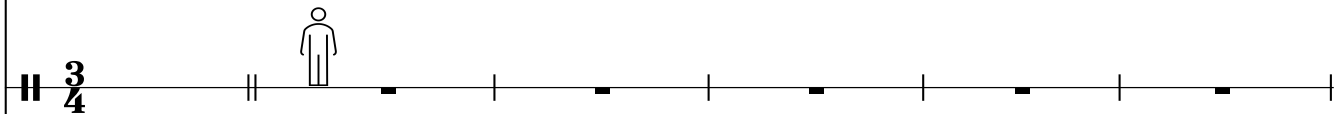
Gertrude Stein

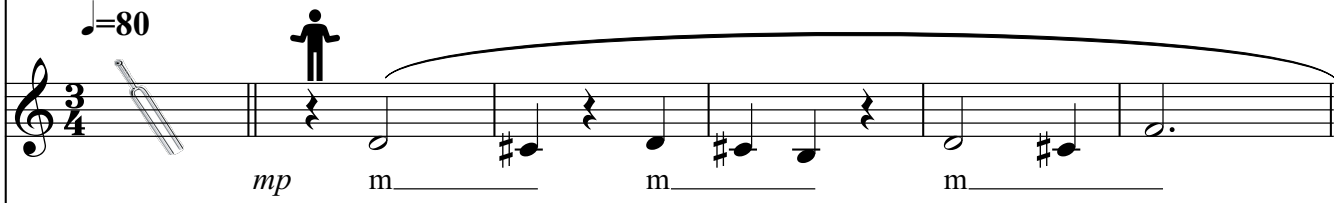
Casey Moir

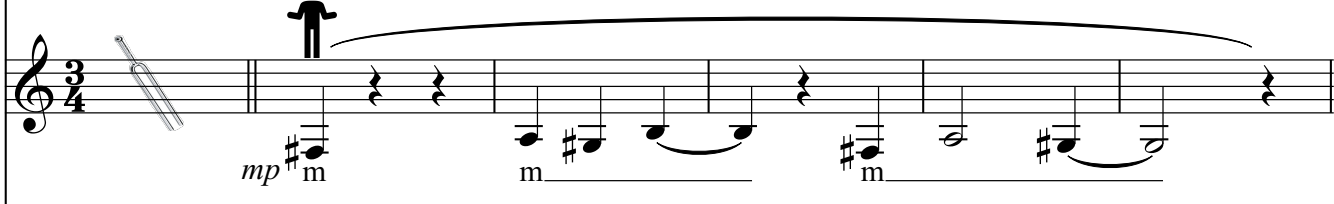
A
ca. 1:10min

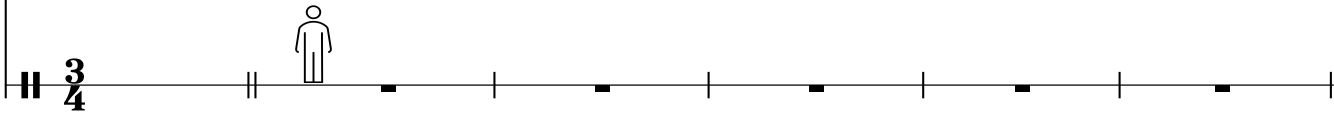
$\text{♩} = 80$

V1 

V2 

V3 

V4 

V5 

7 *whisper repeat*

V1

V2

Independently and poignantly whisper the entire following text, letting it take the time it needs:

“A regret a single regret makes a door way. What is a door way, a door way is a photograph. What is a photograph a photograph is a sight and a sight is always a sight of something. Very likely there is a photograph that gives color if there is then there is that color that does not change any more than it did when there was much more use for photography.”

whisper repeat

V3

whisper repeat


V4


V5

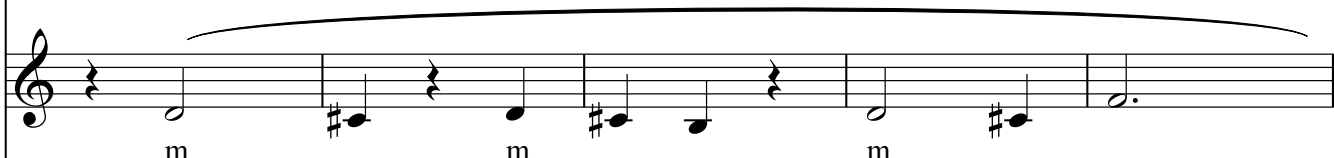
Independently and poignantly whisper the entire following text, letting it take the time it needs:

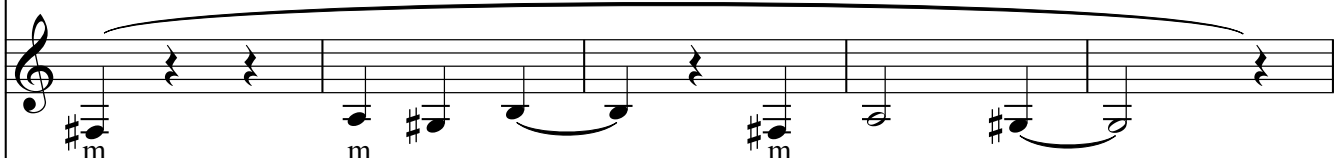
“A regret a single regret makes a door way. What is a door way, a door way is a photograph. What is a photograph a photograph is a sight and a sight is always a sight of something. Very likely there is a photograph that gives color if there is then there is that color that does not change any more than it did when there was much more use for photography.”


12


V1 


V2 

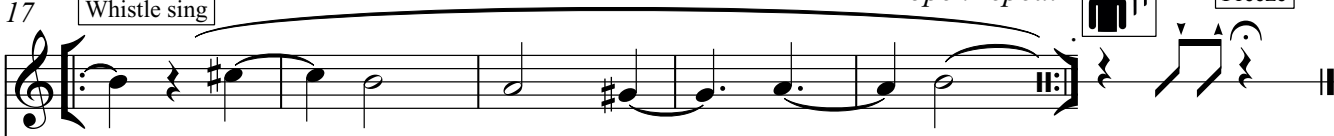
V3 

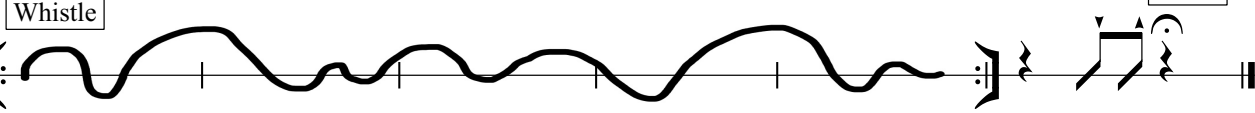
V4 

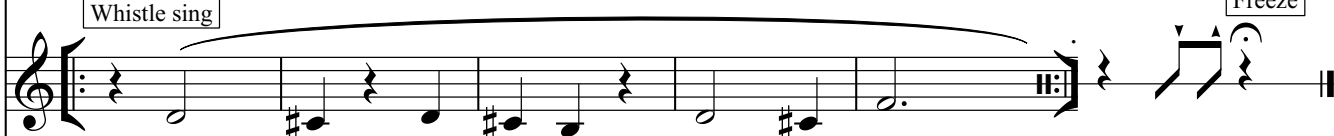
V5 


B ca.45sec  **ALL**

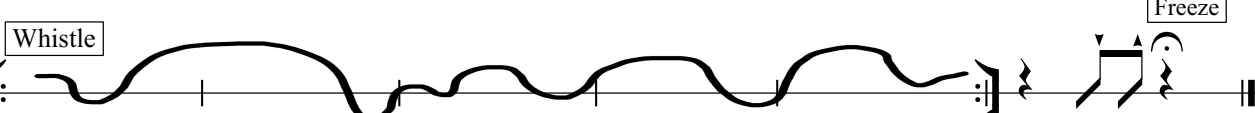
17 **Whistle sing** *open repeat*  **ALL** **Freeze**

V1 

V2 **Whistle**  **Freeze**

V3 **Whistle sing**  **Freeze**

V4 **Whistle sing**  **Freeze**

V5 **Whistle**  **Freeze**